NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XV., No. 372. NEW YORK: SATURDAY, FEBRUARY 13, 1886. PRICE TEN CENTS.

Naturalism in the Drama.

The great French melodramatist and librettist, Scribe, has said that there are only seven situations possible in the dramatic art; and he has worked out his theory by combining these situations just as a musical composer combines the seven tones of the natural scale of sound, or the painter the seven primary tints of color. As the fashion of combinations changes in one of these forms, so does it vary in the others, according to the taste of the time. In early ages these seven primary tones, whether of sound, color or sensation, were used simply and without artistic complication. A story was a bald recital of occurrences; a song was melody in its rudest form; a picture was a mere jumble of colors without perspective, and only faintly resembling the natural objects sought to be represented. As civilization advanced from homogeneity to heterogeneity, which is the essence of all civilization, so did art, dramatic, musical and pictorial, and, as civilizations have begun, culminated and decayed, so have their art fashions been born, grown and died with them, and we, of the present, latest and presumably most nearly perfect civilization, are going through the same experience as our predecessors, the Aryans, the Egyptians, the Mongolians, the Arabians, the Phoenicians, the Romans, the Grecians, and all the other races that have by innate energy and favoring circumstances emerged from the brutalism of isolation to the anthropism of association.

"There is a tide in the affairs of men," and of men collectively as individually. There is a tide in the affairs of nations, of races, of eras. These tides have ebbed and flowed for ages unnoticed, for until of late men thought nothing worthy of note save murder and robbery, euphemistically called heroism and conquest. Bards struck their harps to themes of strife, and poets sang of blood. The trumpet, drum and cymbal drowned the viol and flute with martial clangor, and the scream of the eagle overcrowed the cooing of the dove.

But now that war has become a mere matter of machinery; now that the glory and honor accrues to the ironmasters and mechanics who cast the engines wherewith men slay each other, and modern battles are fought by sea or land, and nothing is left for soldiers but the credit of being good stokers, bards and poets, being thrown back upon other subjects for song and declamation—for who can rhapsodize upon an eighty-ton gun or sing pæans to a torpedo?—have deigned, for lack of better, to declaim, sing and write of more peaceful things. Instead of "mounting barbed steeds to fight the souls of fearful adversaries," our modern teachers "caper nimbly in a lady's chamber to the lascivious pleasings of a lute." Therefore are we flooded daily with essays on various subjects. We are told what to eat, drink and avoid; what to read, think and practice; we are given plausible reasons why this, that and the other is the correct thing to do, say or write. Our actions and opinions are kindly prescribed for us by a literary and artistic, as well as an ecclesiastical, priesthood, and whoso dares to have an opinion of his own is branded as a heretic, or, at the very least, as a freethinker, an outsider—one who belongs to no "school" of thinkers.

We lately picked up an essay on "Realism in the Drama," in which we were taught that, all old methods having been used up, a new mode of harmonizing the several primary tones must be resorted to; that Wagnerism, in fact, was the new saving grace without which all plays must infallibly be damned. Now, we all know that Wagner has discovered in music a way to manipulate notes so far as to produce wonderful effects without the necessity of producing tones which were formerly thought essential to musical success. Just as in painting the pre-Raphaelites have found out that form and proportion are superfluous luxuries, and that raw-bones and grim visages are more beautiful than symmetry and smiles. We are being told, most authoritatively, that the cobblestones and ruts of Browning are smoother to the mental footstep than the broad highway of Milton or the flowery paths of Wordsworth; and we have nothing to say against these new departures. "*Autre tems, autre meurs;*" "what's meat for one is poison for another," etc. Or, to sum up all, the good old time-honored saying, "Every one to his taste, as the old woman said when she kissed her cow." But when the writer of the essay in question brings forward Mr. Tom Robertson's plays as samples of a new departure from old methods, we are forced to rebel. Never was there any dramatic author who so completely hoodwinked the public and got credit for being original, when he was only a translator. He has been condoled with, exalted and honored as a creator, when his only merit is that of a judicious and skillful adapter. Not one of his plays but has a German or French origin, aye, and bears that origin plainly stamped upon the plot. Old Eccles in Caste is an absinthe, not a gin drunkard. The old lady with her "Froissart Chronicles" is a "Marquise de la vielle roche," not an English country aristocrat; the Sergeant in Ours, who talks of a private as a "simple soldier" (simple soldat); the organization of the seminary in School, which is as like an English boarding-school for girls as a prickly pear is like a potato or a Madras cuny like an Irish stew—all are merit marks that are, to the expert, tokens sure of Continental, not insular origin. But the exquisitely natural way in which Robertson has translated these foreign products of alien brains, the admirable tact with which he has reset the stolen jewels, and, save in one or two instances where his subtlety slept, the very English-cut clothes in which he dressed his strange guests, the truly British sentiments he made them utter, the Podsnappery with which he endowed them, hindered their recognition by all except those who happened to have seen the plays that gave them birth and understood the tongue in which they originally talked. Robertson is the model of an adapter—and in these times of crass English and Gallicised or Germanicised phraseology, such an one is worthy of all honor; but when he is set up as an example of an original school, worthy to be followed, we get our backs up, and we stick out our claws. As well might Boucicault be enshrined as a dramatic divinity. His Arrah-na-Pogue is quite as Irish in color as Robertson's Ours is English, and yet we have seen both in their original dress, and the one was Breton and the other, if our memory serves us rightly, Algerian. Both deserve great praise for deftness in handling and acuteness way in disguising their borrowed plumes. They don't stick them on every which way, as the jackdaw did the peacock's feather, or the donkey the lion's hide; but they are none the less stolen goods for all that.

Our true dramatist has yet to come, and, while we agree with M. Daudet that naturalism is the proper aim in future—naturalism as distinguished from mere realism, which is quite another thing—we don't want real pumps and tubs, any more than we want real forests and houses; but to get naturalism accepted we must get a different point of view for our managers, who at present have a nervous fear of anything savoring of experiment, and will accept a bad piece that has been tried and barely escaped whipping rather than a new thing with its possibilities of success—and failure.

Does any man of experience flatter himself that any manager of the present day would accept a play without "curtains," meaning thereby thrilling situations to provoke applause at the end of acts? If he do, let him try it on and be satisfied. And yet these very "curtains" are barriers to naturalism. Real life is not made up of "situations." Cause and effect is the essence of drama as of everything else in the mysterious state of never-resting change that we call "existence;" but cause and effect glide into each other imperceptibly. Evolution, not catastrophism is the rule of human nature as well as of mundane or cosmical nature, and dramatic situations are catastrophes, not sequences.

Still, we can point to one author who is to a certain extent original, and yet not volcanic; whose plays are pleasant, well written, and resemble real life very often, and yet have been fairly successful—Bronson Howard; and we draw from his good fortune a hopeful augury for the future.

Business on Tour.

The present season has not been great in financial receipts. It started in most encouragingly, and gave promise of great results. At the end of the first month companies began to come in—almost in battalions. Some of the very best companies—companies cast in the very best plays—failed to draw. It must be admitted that the country has been surfeited with melodrama. Indeed, melodrama has had a hard row to hoe this season, especially in that particular province known as "one-night stands."

More than ordinarily severe weather has had a bad effect on all kinds of amusements. Winter began early, and has been very tenacious. Companies have been snowed in from two days to a full week. Weather-bound companies have repeated their entertainments to make expenses. Very few of the companies have suffered serious privation—real hardship. Broken dates have fallen to their lot, and managers have suffered the loss of prospective receipts. Storms have caused a good deal of cancellation in the West and Northwest, and dates for the past few weeks have been at sixes and sevens. The midwinter season has been badly nfrozen out. More genial weather has set, in and business is looking up.

As stated in a foregoing paragraph, melodrama is not doing well. There is an exception to this assertion. The best companies are doing well. Many of the melodramas that have been successes in past seasons have been forced into the museums, or cheap theatres, and are there doing fairly well. This is also true of several of the farce-comedies. The country is so overrun with farce-comedy that only the best survive at regular prices. In fact, the [illegible] been very uneven. Companies that went out with great expectations have gone [illegible] yielded to the obstructions of [illegible] gone into week stands where formerly [illegible] one night would have been only [illegible] Such companies have done rather well—those escaped ruin by the question.

The country is overrun with [illegible] companies, mostly [illegible] Mikado. Most of these companies are [illegible] well—some of them doing very well. [illegible] grand opera companies, English and [illegible] are suffering, except in one [illegible] plant, that is not necessary to [illegible] to say, opera in all its variation is [illegible]

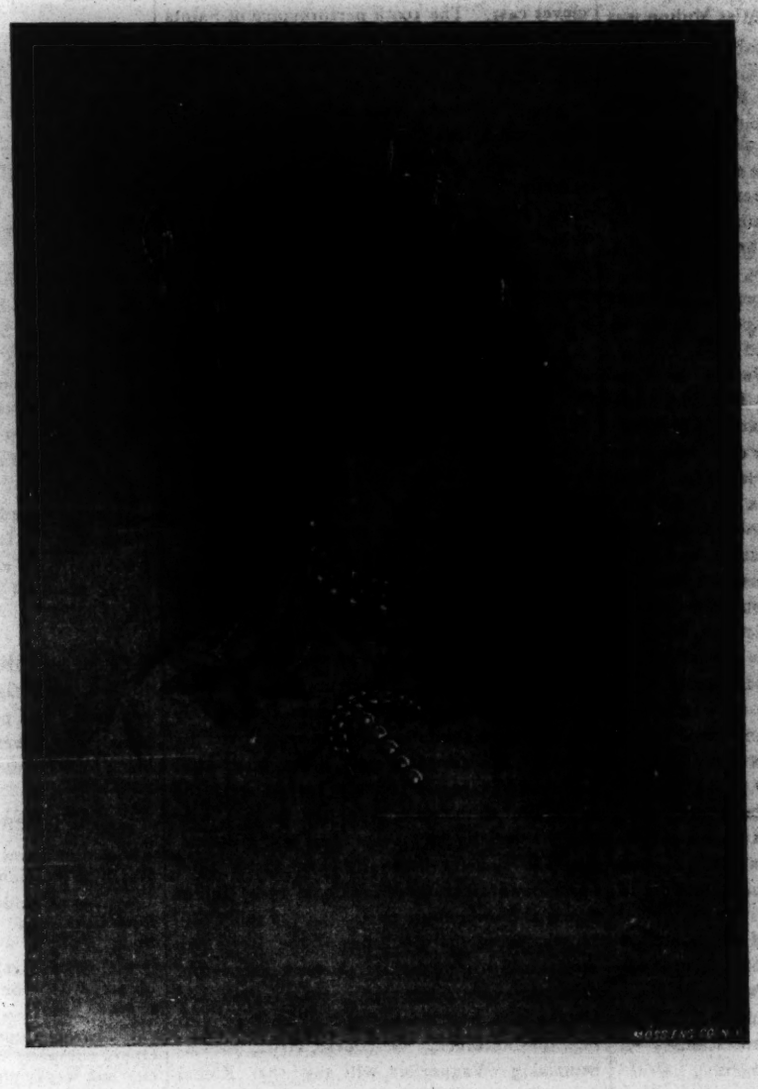
With very few exceptions, the [illegible] are doing well—have been doing well along this season. Their [illegible] basic adjuncts have helped them. [illegible] America has a strong hold upon [illegible] The country is great and can stand it.

Variety, or vaudeville, [illegible] be an excellent company that can pay [illegible] low prices and to a good [illegible] them have run to cover, as the [illegible] There they have reaped some good [illegible] best variety companies are doing [illegible] money this season. Variety [illegible] miscellaneous additions in the [illegible] stands, except in be of the Tony Pastor, Howard Athenæum type. Variety, of life, does not enjoy this [illegible]

The miscellaneous entertainments [illegible] pay, except where [illegible] ranged. Lectures never [illegible] demand for the best of the [illegible] Even the great pulpit orators [illegible] great demand.

Taken all in all, the present season has not been great in financial results. [illegible] seems to have done the best. [illegible] comes next; it pleases everywhere, for [illegible] reason. But the season has not been [illegible] whelmingly successful for the [illegible] entertainments. Concert companies [illegible] played to business that has ranged from [illegible] to 75 above.

The latter part of the season gives promise of better business for all kinds of entertainment, and managers in general are looking for increased receipts during the next few weeks.



CORINNE.

Hunting a Will o' the Wisp.

It is said that there are no less than six hundred American girls studying singing in the City of Milan alone, all with the hope of becoming prime donne and rivalling Patti. Paris is not behind in its quota of the [illegible] has some dozens, and Germany is full of them. Now, if anyone will count up how many real voices he has met in his own immediate circle and will take a percentage based on that experience and the number of girls now [illegible] at present existing in the United States of America, he may form some idea of how many of these deluded girls are chasing a chimera, and that at a cost not to be counted in dollars.

The usual thing is this: A young woman has a sweet, tiny voice; she sings a hymn prettily or a ballad with feeling, or she has a loud scream that, among her friends, passes for a great one. In either case she begins by singing in a church choir, which at once puts her above her fellows and poses her as an artiste—a thing apart. She grows ambitious. The common paths of life become wearisome to her; she imagines that she has a hidden treasure in her throat, where it mostly remains hidden. She scorns ordinary employments; she shuns her needle; she despises domestic duties, and will be a singer with a castle in Wales. By and bye her friends get up a benefit concert, or even tour. She gets hold of a few hundred dollars. Perhaps some rich man or woman, moved by the wish to emulate Maecænus, or Louis of Bavaria, or Ernest of Saxony, or some other crank, sends her a trifle. She starts for Europe, spends all her money on lessons; has no decent way of getting more. The *ignis fatuus* still glimmers delusively before her. She will not turn back, and often gives all she has left—herself and her good name. We will follow her no further.

Now, had any one advised a girl with one leg to study for a dancer he would be laughed to scorn. And yet, for singing, a voice powerful, true and resonant, is as necessary as legs to a dancer. But alas! the absence of legs is visibly absolute, and that of voice is not so plainly demonstrable. So the poor aspirant after vocal fame is suffered to fall into the pit. Not one in five thousand possesses a vocal organ with foreign cultivation. Nor is that cultivation one whit better that can be obtained at home without a tenth of a risk.

At the Theatres.

George R. Sims is a clever journalist, and he has written several strong dramas. Clement Scott is a brilliant critic and a graceful poet. That two such literary heads should have combined and given to the stage such a miserable apology for a play as Jack-in-the-Box, is amazing. It was brought out at the Union Square Theatre on Monday night, for the first time in New York, before a large audience, and had it not been for the arduous work of Carrie Swain and her well-balanced company, the production would have been a complete failure. As it was, the spectators laughed at a good many of the situations that were intended to be serious. Brief reference only is demanded by the plot, which is old as the hills. Roy Carleton and Toroni, an Italian padrone, conspire to secure the fortune of a wealthy Australian, Richard Moreland, uncle of the former. Moreland's son Edward is suspected of a murder actually committed by Toroni. He is a coward, and he keeps in hiding while Carleton endeavors to unearth him, that the Moreland fortune may be obtained. Old Moreland does not believe in the story of his son's guilt. Jack Merryweather—called Jack-in-the-Box—the son of an old woman who runs a travelling show, is the guardian angel of Joseph Moreland and his daughter Milly, on whom he is also sweet. Jack rescues Milly after she has been abducted by Roy and the Italian, saves Edward from the detectives, goes into a number of disguises, and finally brings matters to a satisfactory termination. There is not much movement in the piece, but there is stupid talk in plenty, and any number of forced and ridiculous situations, all of which are devised to throw the character of the ubiquitous Jack into the foreground as a sort of little tin hero on wheels. There are some animated scenes in the London slums and at a county fair, which employ a lot of supernumeraries. Were it not for this relief and the clever singing and dancing of Miss Swain, the representation would be thoroughly dreary. In boy's dress the soubrette presents a bright and attractive figure. She is alert, intelligent and interesting. Her voice is a rich, powerful contralto—one of the best we have heard outside an opera company, and a good deal better than many we have endured in one. She sings songs of the popular order, and a medley of ballads. Her vocalism is facile and correct. Her dancing is exceptionally good. The bit plantation song-and-dance she did in the third act was really a piece of terpsichorean genius and it caused a small furore among the audience. Miss Swain is a capital soubrette, but she deserves a better setting for her talents than is afforded by such arrant trash as Jack-in-the-Box. Hugh Fay, as an impecunious and bibulous Irish stroller was qualintly funny. Walter Bentley, in the part of Edward Moreland, who flits about in several of the scenes doing little or nothing, demonstrated even with this bad material that he is an actor of genuine ability. McCulloch Ross as the "polished villain." Roy Carleton, wore a blue plush smoking jacket and reminded us of the gentleman in Adonis with the array of knives and pistols beneath his vest. Ralph Delmore made Toroni an elaborate character work. Blanche Thorne, as Nelly, showed herself to be an inheritor of the family talent. Julia Brutone was excellent as Mrs. Merryweather, a revised and emasculated edition of Mrs. Jarley. A little girl who acted a persecuted Italian boy was amusingly mechanical. Her earnestness, deliberation and "taught-to-death" style completely upset the gravity of the house in a scene that was supposably serious. This child is a miniature Mary Anderson, with the same faults and the same lack of naturalness that the elder possesses. The scenery, painted by Marston, was decidedly effective. A burlesque on the Italian opera dancer was given by E. Foy in the fair scene in most humorous fashion. Miss Swain is gifted enough to carry even so wretched a concoction as Jack-in-the-Box to a point of popularity, and therefore it would be unsafe to predict that the piece will not draw during its stay at the Union Square.

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On Monday night Clara Morris christened the New Windsor Theatre, in the Bowery, with the tears of Miss Multon. The house is one of the handsomest in the city. It covers a lot (on the old site) 180x100 feet. A main entrance, eighteen feet wide, leads directly into the auditorium. There are no steps. The orchestra seats 620 people; the whole house, over 2,200. The orchestra-chairs are upholstered in leather. Four wide aisles run down the orchestra, and at the rear and sides is a ten-foot foyer. Bronze railing guards the sides. Velvet carpets cover the floors. Eight boxes are handsomely upholstered. The first balcony and gallery are very deep. The main ceiling is frescoed in red and gold; the latter is the prevailing color all over the house. The proscenium opening is square. While the house is large and roomy, there is at once an impression of cosiness on entering.

A very large and enthusiastic audience was present on the opening night. Manager Frank B. Murtha never realized the reception that was in store for him. The boxes and foyer swarmed with managerial, legal, political and press notabilities. Judge David McAdam delivered the dedicatory address, and then, after some music from the orchestra, under Fred. Younker's baton, the curtain rose on a handsome interior—the first act of Miss Multon—amid much applause. At the close of the second act a presentation trap was sprung upon Manager Murtha. There was a tremendous call for the manager, and as he came forward to the footlights, little Lawyer Hummel advanced upon him from the other side, bearing a velvet-covered box. A sort of guard of honor ranged in their wake, some of whom must have been recognized by the gallery, as the applause from that region became very demonstrative. Lawyer Hummel began a speech of presentation, in which words as long as himself were frequently launched at the dazed gallery. When the little lawyer, his immaculate and expansive shirt-front perceptibly expanding, thundered forth that "this was no duce theatre," the gods fairly screamed their approval. At last the diminutive orator was cut off, but only after a struggle, by calls of "Murtha! Murtha!" Then Mr. Hummel handed to Mr. Murtha the "slight token of esteem" contained in the blue-silk box. Then there was a roar of "Murtha! Murtha! Speech! Speech!" The manager stepped to the footlights and made a neat speech of thanks. He displayed very little nervousness, considering that, in his career as manager, this was his first call as well as his maiden speech from the stage. Mr. Murtha now carries a several-hundred-dollar gold watch and chain—a slight testimonial from friends. There was also presented to him a beautiful floral horseshoe.

A very fine performance of Miss Multon was given by Miss Morris and her support. Miss Morris was not in the best condition, but nerved herself to the work of the most exacting role. This was her first appearance before a Bowery audience, and the auditors' attention, being distracted by the exciting events of the evening, was not as responsive as it otherwise would have been. Still, Miss Morris' performance was followed throughout with close attention, copious tears, and a great deal of applause. She responded to two calls on the scene. Eben Plympton was a dignified middle aged De Latour. The Monsieur Belin of James L. Carhart was a fine performance. The doddering senility of the part was exquisitely portrayed; nothing was overdone, and the quiet humor of the actor evoked ripples of laughter. Carl Ahrendt's Dr. Osborne was a vigorous performance; its inascibility not too pronounced. Bijou Heron's Mathilde de Latour was saturated with the lackadaisical quality. But the part is thankless. The Ogden sisters, Vivia and Clara, were really very clever as the Latour children. These girls play an important part in the drama, and parroty children would easily ruin some very effective scenes. These bright girls often shared in the applause. But Miss Multon is all Miss Multon, and the support have few opportunities. Mrs. Farren, who should have been mentioned before, was decidedly excellent as the caustic though kind-hearted Arabella Osborne, maiden sister of the Doctor. The minor roles were in good hands.

Next week an authorized Madison Square company will present Young Mrs. Winthrop. In the cast will be Agnes Booth, Maude Harrison, Annie Russell, Mrs. Thomas Whiffen, Frederic Robinson and Walden Ramsey—a strong list of names.

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Edwin Booth's house on Monday night was not as large as he has had since the beginning of his present engagement. This falling off was accounted for by the fact that King Lear was the bill. Of all Shakespeare's acting plays, King Lear is least attractive to the public. Mr. Booth acted the part superbly, and the audience were aroused several times to enthusiastic admiration of his impersonation. After each act he was called before the curtain. The company failed to give satisfactory support. This evening John Howard Payne's Brutus will be presented, and for the rest of the week.

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Gus Williams had a crowded house at the People's Theatre on Monday night, when he was seen in One of the Finest. From the manner in which the comedy was received, it was evident that the public prefers it to Mr. Williams' latest venture, Oh, What a Night! He was the source of unbounded laughter, and his songs were, without exception, encored. C. F. Tingay, Josie Loane and the other members of the company accorded efficient support to the star.

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Immense is a word that precisely describes the audience at the Grand Opera House on Monday where and when Nat Goodwin began a return engagement in The Skating Rink. The piece was received with shouts of laughter, and Mr. Goodwin's imitations and character sketches were thoroughly enjoyed. He will have a big week. Another jolly performance is engaged for next week—the Troubadours in Three of a Kind.

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An excellent bill is presented at Tony Pastor's this week. It includes Kitty O'Neill, in her neat dances; the refined St. Felix Sisters; Professor Davies' marionettes; Mr. Smith and his sagacious troupe of dogs; Frank and Lillian White, in a funny sketch; an afterpiece called After the Opera is Over, and several other amusing features.

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The Bandit King, played by J. H. Wallick and his company, is drawing large houses to Niblo's Garden. The trained horses introduced in the play are not the least attractive features of the performance. Next week, The White Slave.

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Lawrence Barrett continues to present Hernani at the Star Theatre, where the audiences have been quite large.

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Kellar is to remain but one week more at the Comedy. His sojourn has been profitable, and thousands have found his entertainment attractive. Tony Hart and his company will appear in A Toy Pistol (Mugwumps renamed) on Saturday week.

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On Friday evening the 150th performance of Evangeline takes place at the Fourteenth Street Theatre. There will be souvenirs.

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Valerie, David Belasco's new play, will have its production on Monday night at Wallack's Theatre. Mr. Wallack and the best known members of the company are to appear in the cast. Meantime The Guv'nor is doing nicely.

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The Third Avenue Theatre was closed on Monday and Tuesday nights owing to an accident to the electric-light machinery. As soon as repairs are made The Banker's Daughter is to be played by Crossen's company. Next week, The Bunch of Keys.

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Saints and Sinners will be played next week at the Madison Square, and then on Washington's Birthday Engaged will be put up with a clever cast. The 100th performance of Saints and Sinners takes place to-morrow (Friday) evening.

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The Grip's last week is attended by good business at the Park Theatre. On Monday Mr. Harrigan will produce his new local comedy, The Leather Patch.

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Monday will be another souvenir night at the Lyceum. Miss Dauvray will then celebrate the 100th representation of One of Our Girls.

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The popularity of Adonis at the Bijou is still a matter of wonderment. The 550th performance will arrive shortly.

The Musical Mirror.

The performance of Wagner's Rienzi must have been a great shock to those fanatics who, having pinned their faith to the later dogmas of that most dogmatic autocrat, and can see nothing save through Bayreuth spectacles, were forced to stand by and see those dogmas ignored completely, with all the most salient points of Wagnerian doctrine utterly overthrown, while the very thing most abhorred by the school of the future and most beloved by so-called Philistines, namely, tunes, quartettes, and the like, were lavishly spread over the score, and to the delight of the hearers, who really seemed grateful that their god could descend to put on humanity even for a brief space of musical time. Rienzi is as full of tunes as Sonnambula or Lucia, the only difference being that the tunes of the latter two operas are original, while those of Rienzi are not. At every phase we seem to greet old friends with new faces, and very hearty greetings they received. Of course, strict, uncompromising Wagnerites will say that Rienzi was written while the great composer's genius was as yet immature, before he felt himself strong enough on his pinions to save the air in a loftier flight, and was content to flutter among the tree-tops; but the conventionality of the melodies and methods, the lack of new ideas or forms, all point to the conclusion that Wagner's contempt for melody was akin to Reynard's aversion to high-hanging grape clusters, and that, could he have trilled forth the strains of Mozart, he would gladly have piped his tunefullest; but, his own well being dry, he was fain to cry out that his neighbor's fountains were muddy. Be all this as it may. Those of the audience whose ears were of the normal length, and not stuffed with the wool of prejudice, liked Rienzi all the more for its adherence to the old forms of dramatic music, and the cranks were cranky over it, as usual. As for the performance, stage-setting etc., it was absolutely good—no better could be wished for.

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At the American National Opera, Nicolai's Merry Wives of Windsor was very well given. The music is familiar to every one and is of that class of German music that wavers between the tunefulness of the Italian school and the untunefulness of the modern German—the same class in which Flotow's Marta may be classed: not quite fish, nor altogether flesh; something like shandy-gaff, which is half ale and half ginger-beer. The inimitable band, the fresh voiced, winsome chorus, and the talent of the principal artists, lent a borrowed glamor to the rather commonplace opera that well nigh redeemed it from its native platitude. But, compared with the other productions of this season at our National Opera, the music of the Merry Wives is sadly poor in texture and lacking in true inwardness—in fact, mere glitter and pretence. Of the production it is impossible to speak too enthusiastically. Miss L'Allemand and Jessie Bartlett-Davis both acted the Merry Wives better than we have seen them on the dramatic stage in first-class theatres, and sang like a pair of full-throated nightingales. May Fielding was indeed a "Sweet Anne Page;" John Howson's Slender was excellent; the Ford and Page of Messrs. Stoddard and Whitney were well sung and sufficiently acted. Fessenden's Fenton and O'Mahony's Caius both were good, and the piece went, dramatically, as well as the "weak invention of the enemy" who fixed it up, after Shakespeare, and a long way after too, would present it. Scenery and dresses were, of course, perfect; these items always are at the National Opera, and the band and chorus themselves, were there nothing else, are enough, and to spare, of glorious sound. Truly, we so far are proud of our National Opera. The acting of the very difficult part of Falstaff by Mr. Hamilton deserves a special notice. We are not going to stultify ourselves by saying that he rivalled Hackett, or even later personificators of the lusty Knight; but he did give a wonderfully good representation of a most peculiar part, and that, too, while working against the difficulties of an operatic version, and his singing was bold and unctuous, his clearness of enunciation being remarkable. Nevertheless, all told, Orpheus remains the great success of the season.

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Pauline Hall's illness is to be regretted, as otherwise the Amorita at the Casino would have died out in glory; but the public and the management have no reason to complain. The admirable stage-setting and musical production have helped a weak opera to a long run and a fair success. The Gypsy Bron, it is said, will be a surprise in many ways, and the hussar uniforms are spoken of as something stunning.

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The Mikado is filling the Standard just as it did the Fifth Avenue. *Coelum, non animum mutant* may be his motto.

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The burlesque selections for the same opera at Koster and Bial's are also drawing well and pleasing vastly, together with the other agreeabilities of the place.

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J. M. Hill has undertaken to bring out Thompson and Solomon's new opera, Xanita, at the Union Square Theatre, with Lillian Russell as the heroine. Arrangements are also almost completed elsewhere for the production of Lyster and Solomon's opera, The Willow Pattern-Plate, the music of which is quite finished and very charming.

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Gounod's deadly lively "Mors et Vita'" has not pleased of late; the weather has been too cold for such chilly subjects. Not even the magic wand of Thomas can bring the dead to life.

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Faust, we are told, was damned. So is Berlioz, extravaganza on his life, death and villainies. Did poor, honest Faust, the typo of Magdeburg, ever expect to have such a fuss made over his memory?

Professional Doings.

—Sedley Brown appears in the cast of The Rajah at the New Windsor next week.

—C. W. Couldock closes his season of Willow Copse in Williamsburg on Saturday night.

—Dora Stuart leaves Harrison and Gourlay's company on Saturday night and returns to New York.

—Charles Pope wires that the Carleton Opera company held aloft the Banner in that city last week, playing to $8,408.

—G. A. Blumenthal says he is not booking A Prisoner for Life for next season. He could not come to terms with Mr. Collier.

—William Elton has arranged to take a company to Chicago to play The Guv'nor at the New Chicago Opera House the week of Feb. 22.

—At Buffalo, last Saturday, Mme. Rinehardt, of the Rinehardt Opera company, was married to Louis St. Clair, of the same company.

—Charles J. Ohrenstein, manager of the Wife's Honor company, and Amy Dunstan, a member of the same, were married in Pittsburg this week.

—There is a museum in Philadelphia where The Mikado is given every hour, the piece being boiled down so as to consume no more than that time.

—Hercat, the English magician and ventriloquist, continues to grow in popularity, and is kept busy in filling engagements in this and adjacent cities.

—Lee Townsend, formerly advance agent for Thomas W. Keene, has been engaged by Charles Frohman for similar duties with the Toy Pistol company.

—Howard Paul has secured an American farce-comedy which he may produce in London. It is the joint work of Thomas K. Serrano and Elsie Barnes.

—William Daly has recovered from the accident he received while doing his high-leap act in Montreal a few weeks ago. He has rejoined the Vacation company.

—The season of Hoodman Blind, which goes on the road under the management of Frank Sanger next season, will begin at the Grand Opera House in September. The scenery will be that used at Wallack's.

—Henry E. Hoyt and C. R. Gardiner will put The Ticket-of-Leave Man on the road next season, with some fine scenery, and a strong actor in the part of Bob Brierly.

—The Keokuk (Ia.) Opera House is offered for lease for a term of years to the highest bidder. Possession will be given on April 1, and all bids must be in by March 1.

—Mr. and Mrs. Ed. Clayburgh (Frankie Kemble) have arrived in the city from New Orleans. Frankie Kemble will tour next season under Mr. Clayburgh's management.

—The Hotel Eliot, 14 to 20 Eliot street, Boston, offers special terms to professional people. The rooms are supplied with modern improvements and the table is of the best.

—H. S. Hewitt has written a new topical song for Lydia Thompson, which that lady will sing in her burlesque of Oxygen. It is entitled "It Depends on the Way It's Done."

—A stock company has been formed in Portland, Ore., for building a business block in that city whice will include a theatre. Charles Cornelius is the prospective manager.

—Chattanooga, Tenn., is to have a new opera house. W. C. Winchester, a citizen of wealth, has the project in hand, and is now in Boston absorbing ideas as to the architecture.

—The Amaranth Dramatic Society (amateur) of Brooklyn, one hundred in number, have bought seats for Saturday evening at the Star Theatre, and will attend a performance of Hernani.

—John T. McKeever resumed his position in the box-office of the Madison Square Theatre last Monday morning after an illness of over six weeks, during which he lost twenty-eight pounds in weight.

—Fred. Dixon, Emma Abbott's comedian, is disengaged for the Summer. He can furnish amateurs with an elegant set of Mikado costumes, orchestration, properties, etc., and has other operas in stock.

—Lizzie May Ulmer is all right again. After a fainting spell in Pittsburg last week she was blind for about an hour and a half. She was to have started with their company for Montreal on Monday night.

—Alex. Comstock has written a topical song for The Toy Pistol, entitled "I'm Not in the Least Surprised," as well as a song-and-dance for Lina Merville, who takes the leading female part in the piece.

—Paddy Ryan, the pugilist, is about to "adopt the stage." Some years ago Mr. Ryan made his debut as Charles the Wrestler, in As You Like It. A play has been written for him by a West Troy genius.

—Elbridge T. Gerry has refused permission to Mrs. E. L. Fernandez to get up an Actors' Fund benefit among the children of the stage under her charge. Mr. Gerry's refusal was couched in courteous but firm language.

—While in Wilkesbarre, Pa., last week, John E. Ince, whose acting as the Chinaman in My Partner has won for him many good notices from the press, was presented by the Mongolians of that city with a Chinese pipe.

—The corps of artists of the Sosman and Landis Chicago Scenic Studio are at work on scenery for thirty-two provincial theatres. This firm is never idle a day even in the dullest of times, and their work always gives satsifaction.

—Al. Lipman, John Woodward and Louise Dillon have been engaged by Charles Frohman for W. H. Gillette's new play, Held by the Enemy, which is to be produced for the first time at the Criterion Theatre, Brooklyn, on Feb. 22.

—Mme. Raulliere has returned to the business of costuming for the stage and the dance. Some years ago Madame was well-known as of the firm of Raulliere-Augier. The present firm, Raulliere and Co., have taken rooms at 18 East Seventeenth street.

—Two worthies by the name of Drown and Darling are palming off a "Little Coreene," in imitation of Little Corinne. Miss Kimball, the manageress of the Corinne Merriemakers, is trying to serve the pair with an injunction, but has thus far been unsuccessful.

—Thomas Webber, who made quite a hit in the part of the querelous old man in Hoodman Blind at Wallack's earlier in the season, has been engaged by H. S. Williams to play the part of Captain Molyneux in The Shaughraun, which begins its season next Monday evening at Washington.

—The hundredth performance of Amorita takes place at the Casino to night. Since Rudolph Aronson assumed the sole management of the house the three operas given in it have averaged over 100 nights, as follows: Polly, 75 nights; Nanon, 150, and Amorita, 103.

—On Friday last Arthur Wallack paid a visit to Philadelphia to see the McCaull Opera company rehearse Dillinger's opera, Don Cæsar de Bazan, and returned to the city so highly pleased with the work that the contract by which the company is to go to Wallack's on May 1 was signed at once.

—During the week of Feb. 1 the Abbott Opera company played eight performances in Charleston, S. C., to $5,868.50. The lowest receipts were at the Wednesday matinee (Sonnambula), $447.50, and the highest at the Saturday matinee (Mikado), $981.25. Clara Louise Kellogg appeared in one concert during the week, but the lustre of Charleston's favorite singer was dimmed for the moment.

—The Law and Order League of Cincinnati seems to have gotten the upper hand of the theatrical managers. There will be no more Sunday performances for the present. There are several indictments against well-known professionals for violations of the Sunday law. This law will probably be made the subject of political agitation. The Germans hold the balance of power as between the two dominant parties in Cincinnati—throughout the State, for that matter—and should the question come to a square issue and the Germans take sides, their support, thrown either way, would effectively decide the matter.

—The magnanimity of Corning landlords was demonstrated a short time ago in the following incident: The Carrolls appeared there in Whose Can It Be? on Jan. 15, billing the town but one day ahead. As a result, on balancing cash, they came out far behind. In settling the hotel bill the manager unloaded on to the counter a pile of nickels and dimes, saying: "There's the amount of your bill and about the extent of our pile." The proprietor looked at him and then at the pile; calmly ran his fingers through the coin; divided it into halves as near as could be, and remarked: "I admire your honesty; which half will you take?" The manager was nonplussed for a moment, but finally grasped the idea, raked one of the the halves into his hat, and walked off.

The Giddy Gusher.

I have often thought how much pleasanter this life would be, and how much less sin and sorrow there would be in it, if all men were born with the same amount of brotherly love as dwells in the breast of Henry Dorsey, of Rhode Island. Years ago, in the Eastern States, I used to be running upon bank-notes that had Scriptural quotations printed on them, and I found that a Mr. Dorsey used to take a bill of small denomination and on its broad shoulders, in gold letters, print some such texts as these:

"If a man says he loves God, and hateth his brother, he is a liar; for if he loveth not his his brother whom he hath seen, how can he love God whom he hath not seen?"

"He who hath of the world's goods and seeth his brother suffer, how dwelleth the Son of God in him?"

These bills he gave to the poor and needy as tracts; it was his way of circulating the word of God—and it begot generosity in others. Those decorated greenbacks went over the counter of the butcher, baker or bar-room, and in turn got into some well-to-do man's pocket.

* * *

A gentleman once said to me: "I must have taken as many of Dorsey's 'tracts' in the way of business as any one, and I invariably parted with 'em for charity. I never passed a sick and sorry-looking man or woman with one of these Dorsey bills in my pocket that it did'nt seem to turn over and remind me I was falling far behind another good man in the good work of living."

It would be hard to tell the amount of charity Henry Dorsey has started hundreds of times with a dollar bill; but his benevolence multiplied a thousand-fold, and to-day more good could be traced to his door than to that of all the benevolent societies in the Eastern States.

* * *

The man who shells out a young fortune to the Christian Association of Bungstarters, or dumps a fat pocketbook into the coffers of the United Ameliorating Evangels, may do some small good, as Amelia or Eve get a little of it. But the lad who passes from his trousers pocket into the trembling, chill hand of poverty, the nice warm half-dollar, or the merry little quarter, calls the turn on the great Heavenly Dealer, and cashes in his checks at the end a winner in this strange game of life.

I don't think the Lord takes much more stock in the benevolent agency business than THE MIRROR does in the theatrical agencies. Henry Dorsey dispenses his own charity, and its flow is incessant. His birthday (he is in the neighborhood of sixty) occurs on the 30th of January, and every suffering soul he can discover realizes the benefit his birth has been to mankind. He has the tenderest sympathy for the confirmed criminal, the under-dog in the fight. He wouldn't care much for us, being still at large, but once clang a grated door behind us, once clap a mottled suit upon us, and Henry, with a turkey in each hand and a mince-pie under his arm, will beam upon us almost immediately. He has the strongest faith in turkey as a regenerator, and he believes the missionary mince-pie can lead a man from criminal courses quicker than an ordained, Bible-trained, white-chokered psalm-singer.

* * *

To this end, on his birthday, he gives a bang-up dinner to the inmates of the State prisons. This year he went to Hartford to personally overlook a big feed given the inmates of the Wethersfield State Prison—295 poor wretches got a quarter of a turkey, a half a pie and a dose of apples and oranges for their dinner, instead of the usual tough tendons of beef and watery potatoes that form the staple of their food. It was a surprise and a pleasure to the unhappy wretches. It was like getting out for a little while. They did not even know who it was provided a Christian dinner for 'em, but they fell to with unused relish and enjoyed the unexpected glimpse of God's pleasant world that such a meal must have been to 'em.

Passing about the tables with the keepers was a kind-faced, dark little gentleman, whose eager eyes rested on every eatable and every eater for an instant. The sullen-browed men at table munched away unconscious that the giver of the feast was in such close proximity. The rules of that old Wethersfield prison are hard and inexorable. The keepers, from time immemorable, have distinguished themselves for inflexible domination when they were not making themselves unpleasantly notorious for barbarity. Though the shower-bath and the cat waited any demonstration of gratitude, those men would have waved their turkey-bones over their cropped heads and given a cheer for H. C. L. Dorsey, had they known the dark little man was the noted Rhode Island philanthropist.

I don't know what all those initials stand for—Heavenly Christian Love, or Hen's Chicken Livers; but they mean something good, or he wouldn't own 'em. And I send my love openly to Mr. Dorsey and congratulate little Rhode Island on possessing him.

* * *

There's no earthly reason why she should be, but I feel sure that Lydia Thompson is as sad a little widow as ever mounted a funeral pyre and did the Suttee act for some wicked old Rajah who had steeped his soul in sin and fried his liver in curry for half a century. It's a very bad custom to get up when a rough-and-tumble tough dies and speak of his gentle manners and dwell on his forgiving spirit. Speak of a man as you have found him, whether he be dead or alive. No women, and very few men, have occasion to weep for Alexander Henderson. He lived for himself, and the loss of such persons cannot be esteemed a public heritage of woe. Henderson's fortunes were at the lowest ebb when he came to America with the first Blonde Burlesquers we ever saw. Lydia Thompson, the pet of London, put up every bit of jewelry she possessed to launch that venture. Henderson's promises were as thick and as sweet as molasses.

* * *

The most overwhelming success met the troupe. Mr. Henderson banked every dollar in his own name, and repudiated every promise he had made. The poor, fond little woman was in a strange land, beset by indignities. Dear old dead-and-gone Joe Dowling used to wish he could have Henderson at the Tombs some morning; he'd have given him ninety-five years on the Island as sure as death. One member after another of the profession paraded before her tear-filled eyes the proof of Henderson's rascality.

One day a cheeky young chump of an actress boldly announced her proprietorship, and he quietly sat by and heard the gentle Lydia in broken tones review his past promises and the new comer brag of her present possessions. There was the hour cut and dried for the event which happened this month. Friend Henderson would have ceased from troubling there and then if one particle of the Gusher's untrammelled spirit had animated Lydia.

* * *

Then, a short time after, when he had called several Roses and planted a Lily, he struck an Edith, and with the usual impetuosity wrote a peck of burning love-letters in which he fired off promises like Chinese Roman candles—six balls to a cartridge. The usual little skip act followed; but Edith showed fight. She shook the letters at him and engaged a lawyer. Dear Lickagander was in a hole. His attorney assured him the lady had the dead wood on him—or words to that effect. So on came the irresistible—consulted with the legal light.

"It's your infernal stupid letters that gave her the pull," said the lawyer.

"Is that all?" said Mr. H., twisting his blonde moustache; "then here goes for the letters."

He sought the weeping Edith; he gathered her to his bosom, and took a new lease of the old premises at an advanced rental; agreed to do all the repairs and induced her to let bygones be very bygone.

* * *

That night, before a glowing grate in the actress' parlor, they sat hand in hand and went over the past.

"How could you doubt after my writing you that circumstances might look crooked for a time, but I should be here on the 30th, prepared to fulfil all my promises?"

"You never wrote me such a sentence!"

"My dear, you are wrong; it was from Cleveland or Cincinnati."

"Never. I have every letter."

"My darling I can show you——"

"I'll show you," exclaimed Edith, and she sprang up and got the fatal package.

Together they went carefully through 'em.

"My blessing, it is not here; but thus and so I wrote. It was in a letter not contained in this bundle," said the wily man.

"But every line you ever wrote me is in that packet," answered Edith.

"Thank God for that," muttered Mr. Henderson as he took a firm grip on the astonished girl, while with the quickness of a cat he flung the whole mass of letters on to the blazing grate. He held her like a vise till they were a blackened heap of ashes; then flung her off, picked up his hat, and, with the vilest invective, told her to go on with her law business as soon as she wanted. And he left.

Then was the hour ripe for the event that occurred in France this month. Edith should have sat him on top of his letters in that grate and broiled him like a steak.

* * *

A gentleman was passing the door of Mr. Henderson's house in London one night only a few years ago, when he stumbled over the body of a fainting woman. He helped her to her feet, and saw she was a beautiful, golden-haired girl of twenty. He questioned her and learned that the manager had visited her father's house two years before as an honored guest; had improved the opportunity to steal his host's daughter. She had broken her father's heart by running away to London; she had basked a brief season in the sunshine of favoritism; then, abandoned in poverty, with a little baby, to provide for, she was a wreck. Day after day she sought him at the theatre, and this night she had discovered his chambers, and gained access to them.

Here, late in the evening, Henderson found the frenzied girl. She vowed never to leave, and her lamentations bade fair to rouse the house, used though it was to woman's woe.

The man tried the usual tactics. He said: "Come my little darling; I have to start for Edinburgh this very night. Let us jump into a hansom and go put the baby in a safe place, and I'll take you along with me."

* * *

The poor unfortunate girl was won. She dried her eyes and followed the deluder downstairs. At the door she passed out first, and the man rudely thrust her into the night, saying:

"You ever dare come to this house again, and I'll hand you over, as the prostitute you are, to the authorities."

He jumped into his waiting cab and rattled off, while the poor creature fell in a faint on the muddy pavement.

That girl tried to jump off the Waterloo Bridge a month after; was prevented and arrested, and to-day she is an inmate of a lunatic asylum in a suburb of London; and this same gentleman who found her in front of Henderson's house saw her last Summer, her mind completely gone, playing with a bundle of rags she called alternately the Devil and Aleck.

* * *

Now, there was another nice time for the event that happened this month.

And yet, as I said before, I know that Lydia Thompson's faithful heart is in mourning. Years after she had known and proved his unworthiness, she married him. She lived on and loved him through following years of coldness and deceit. The splendid fortune she earned in this country has been a sealed book for her. A couple of hundred has been doled out to her once a month of late years.

Sweet, faithful, forgiving, womanly soul, I hope the venture of the present will give you a competency once more, and all your sorrows will find burial in that lately-made grave—sorrows you would have been spared had that grave been dug earlier.

THE GIDDY GUSHER.

Brooklyn Amusements.

Margaret Mather's appearance at the Brooklyn Theatre was the most theatrical important event in the city on Monday night. The attendance was of a character to enhance her fame as a leading artiste, recognized as such by the best educated and most critical votaries of the drama. Romeo and Juliet was the play. It was presented by the same wondrously beautiful ensemble that distinguished its production here earlier in the season during an unprecedented period of consecutive representations. The spectators were neither slow nor timid in expressing their pleasure, and their applause as well as their recalls of the star were such as have rarely been witnessed on any other theatrical occasion in Brooklyn. Miss Mather's acting of Juliet in this city is too well remembered to need any extended analysis; yet there is something about it that makes this heroine less romantic and more womanly than in the case of another American actress famous in this character. The latter's is a Juliet every fibre of whose being is simply cold, but pliant to the will, and whose nature for love is willingness itself, if not calculating. In Miss Mather's case the thoughts and passions that stir Juliet's frame are roused but gradually to fever heat, and as if swayed and tossed and played with by the little demon Love until the Montague and the Capulet are one in act as well as hope. It is the graduation of girlish innocence from the primary of the divine passion to the curriculum of love accomplished. Brooklynites readily recognized the force of the conception and rewarded the young tragedienne with unstinted plaudits. On Tuesday, Leah was the play, and it served to introduce Miss Mather in a most exacting part, entirely different in requirements from Juliet, but sustained with marked effectiveness and evenness. On Wednesday evening she appeared as Juliana, in The Honeymoon, and capped the climax of an exhibition of wonderful versatility by playing Tobin's beautiful heroine in a most charming manner, rounding the character with delightful comedy, and presenting the whole of it with such varied resources of the comedienne's art as to stamp the young star as a marvellously versatile actress. The programme for the remainder of the week is Juliet on Thursday, Leah on Friday, and Pauline and Lady Macbeth on Saturday afternoon and evening. The company included Frederick Paulding, Milnes Levick and Mrs. Jamison, who rendered admirable support.

At the Grand Opera House last Monday night John A. Stevens presented his drama, A Great Wrong Righted, which was played in this city last week and fully described in THE MIRROR. The large theatre was almost crowded, including over 800 in the gallery. The reception accorded to the play was cordial, and the star was several times called before the curtain. Adeline Stanhope, as Eliza Jusley, proved as acceptable to the Brooklynites as she had to the East-siders in this city. Otherwise the cast was materially changed. Willis Baker played Lord Vargraves instead of Henry Talbot, and C. E Bowne appeared in Baker's original part—Parkinson. Louden McCormack, Maud Miller and Carrie Carter were also out of the cast, their places being taken by J. R. Roberts, Minnie Dupree and Carrie Cogswell, respectively. Lilian Lee played Joe Hooper, the part originally personated by Minnie Dupree. These changes increased the effectiveness of the performance. The panoramic scenery was applauded.

The Park Theatre had a crowded house for the first performance of The Black Hussar by McCaull's company. The company was in excellent trim, and the performance was thoroughly enjoyed, costumes, chorus and the scenic dressing being first-class in every respect. Louise Lablache made a very favorable impression with her excellent singing and appreciable *chic*. Marie Jansen, Mathilde Cottrelly, Mark Smith, E. W. Hoff, De Wolf Hopper, George Boniface, Jr., and A. W. Mafflin were also in the cast.

Fred. Warde, who had never drawn anything like remunerative business in Brooklyn, opened at the Criterion Theatre in Damon and Pythias. He was heralded with many favorable newspaper notices, one of which pronounced him as Damon to be "the peer, if not the superior, of Forrest and McCullough;" another said his Claude Melnotte was better than Fechter's; while a third described him as "great and eminent" as Ingomar. Of course, the intending purchasers of tickets were rather bewildered as to which performance to select. But they evidently thought well of a promise to be shown something better than Faust or McCullough ever did, for they gathered in large numbers on Monday night to see his Damon. Still, the idea of trying to tell who and what Warde is to the theatre-goers of the City of Churches, where he is better known as an actor than anywhere else, is very much like a child trying to show his father how to bring up children. Fred. Warde is a good actor of the conventional sort, and deserves encouragement. It will not be judicious for him, however, to believe everything that the daily newspapers say of him; and he will be more likely to make his claims felt with the intelligent masses if he quotes less flattering but more sincere and trustworthy accounts of his acting. That is now what it was at the beginning—melodramatic; boisterous where it should be soft and gentle, and lacking the true dramatic fire where the occasion permits an outpouring of lung-power. His company, with the exception of Henry Aveling, who was a capital Pythias, and Miss. Mittens Willett, who has a modest share of talent, was poor.

Theodore Thomas must have smiled when he read in two of the Brooklyn papers that Gounod's "Mors et Vita," which he produced at the Philharmonic concert in that city last Saturday, was then given for the first time in public in this country. But he is probably aware by this time that the average musical critic on a daily newspaper is apt to know something about flats and sharps, but very little about musical history, or even about everyday occurrences in the musical world. "Mors et Vita" has not been played very often, but at least St. Louis and Boston heard it before Brooklyn did. This sacred trilogy is neither better nor worse than half-a-dozen such modern compositions, including Gounod's "Redemption." To the student of sacred music it has graceful themes and flowing melodies, but to the average listener it is for the most part monotonous and tiresome. It is, therefore, sure to have many admirers, even if many more set a close watch on it to escape two hours and a half of unenjoyable music. There are several numbers in it that remind the listener of a *messe solonnelle*, but in the closing subdivision of the trilogy, "Life Everlasting," there are certain inspiriting passages and several virile strains that suggest at least a passing admiration for Wagner and his style. The voices are especially well provided with attractive melodies in the last part of the trilogy, while the instrumentation is at least impressive without being heavy or gloomy. The chorus of the Philharmonic, as usual, was uneven in composition, the sopranos being too numerous for the tenors and baritones, and some of the tenors forcing the tone to make up for lack of voices. The soloists were Emma Juch, Helen Campbell, William Candidus and Myron W. Whitney, and all acquitted themselves well.

Lohengrin was seen at the Academy of Music last Monday by an audience that filled every seat and every foot of standing-room. Hundreds were turned away. The magnificent production has increased the number of friends of the American Opera in the neighboring city. Such splendor of ensemble had probably never been seen there, and the tokens of admiration were long-continued and general. Emma Juch as Elsa made a decided hit. She and Mrs. Hastreiter were pronounced great. The whole representation worked smoothly and effectively.

Sunday concerts are becoming numerous in Brooklyn; at least Sunday concert projects are plentiful. Those announced in THE MIRROR last week to take place at the Grand Opera House are to begin on Feb. 14. Besides Bandmaster Cappa and his Seventh Regiment Band orchestra, the following will appear: Mrs. Belle Cole, mezzo-soprano; Laura B. Phelps, violinist; L. A. Currie, tenor, and Lena Sauter, pianist. For the concert of the 21st, Mrs. Minnie Ashton, a charming soprano and accomplished musician, will be one of the soloists. The two first concerts are announced for the benefit of the Parnell Parliamentary Fund. Wagner concerts are to be given at the Novelty Theatre under the directorship of Prof. Arthur Claassen, beginning also on Feb. 14. Max Alvany, of the Metropolitan Opera House company, is to be in the initial programme. C. Mortimer Wiske's first Sunday night concert, announced for the 7th, was prevented by the police. Rumors of police interdiction against all Sunday concerts have been rife ever since. But Police Commissioner Carroll, on the 9th inst., informed THE MIRROR that after submitting the question to the District Attorney's Office, he has decided to allow the Wagner concerts at the Novelty Theatre, and the Cappa concert at the Grand Opera House.

In the Ranks was the play at the Novelty Theatre on Monday night. The house was full and the play was acted in a painstaking and a fairly effective manner. Theall and Williams gave it a splendid stage setting.

C. W. Couldock was at the Lee Avenue Academy, where he was greeted by a fair number of people. The company and the performance were about the same as they were week before last at another Brooklyn theatre.

At the People's Theatre George C. Boniface played Tom Badger in The Streets of New York, and the large audience almost went into fits of delight.

Bartley Campbell's Galley Slave was shown at Holmes' Standard Museum. The star was Francesca Remini. Company well liked and house large.

Professor Cromwell filled in the Wednesday matinee time this and last week at the Park Theatre with two of his illustrated lectures. The people of Brooklyn, who have had several occasions to witness his exhibitions for twenty-five cents, refused to pay fifty or seventy-five cents, and the houses were dismally small.

Hyde and Behman's Theatre scored another vaudeville success with Maleahy's Excursion, George H. Wood's second of the Maleahy series of local comedies. In the olio were Marinelli, the human snake; O'Brien and Redding, Emerson and West, Ward and Lynch, the Muldoon Quartette, the Four Diamonds and the Crimmins Brothers.

NOTES.

A new rhapsody by Hallen was rendered at the fourth orchestral matinee of the Philharmonic on the 9th inst.

Watson and McDowell's Wrinkles company failed to appear at the Athenæum on Feb. 4, as announced.

Dr. James L. Farley, a well-known Brooklyn, has gone insane and is now at the Flatbush Asylum.

The Criterion Theatre, according to Manager Wesley Sisson, has $842.50 worth of seating capacity.

Mrs. James Brown Potter and Mrs. Walter Scott Andrews are to appear for a charitable purpose on Feb. 15, in Mrs. Burton Harrison's Russian Honeymoon.

Messrs. Knowles and Morris have secured a verdict of $171.90 against Harry Miner, being half of the losses incurred by them in their joint management of a Milnde venture at the Academy of Music last September.

Cora Belmont produced a new play on Feb. 5. It was called The Gypsy; or, the Stolen Heiress. The abduction was described, not acted, and the whole affair was very tame. Miss Belmont, however, is evidently a lady of talent, and will probably be heard to better advantage before long.

The Cash-Advance Evil.

The cash demands of advance agents are a serious grievance and burden to provincial managers. This season especially are these demands carried to excess. In many instances it takes on the complexion of a confidence game. For example: Along comes an agent who represents a leading attraction. He makes a contract and requests as a favor the loan of fifty dollars until the date is filled, when the amount will be paid by his manager. In a few days the local manager receives a telegram or letter cancelling the date on some pretext or another; but no mention is made of the loan. This is a very mean sort of swindle.

Recently the agent for one of the best companies on the road secured a loan of ten dollars from a local manager out in Iowa. A blizzard prevented the company from filling its date. The manager wired the agent at a distant town: "It is strange that you do not return the ten dollars as per promise, since your company did not fill date." Immediately came the curt and impudent reply: "It is not strange."

Not long ago a MIRROR reporter heard a well-known advance man boast that he always kept himself in debt to his manager by borrowing as he went along. Of course, he paid back the loans as fast as he received his salary. It was evidently his intention not to be "left" if salaries ran behind. In other words, the local manager would be the loser.

Provincial managers have the remedy for the evil of cash advances in their own hands. In many hotel offices a sign reads: "No money advanced or checks cashed." Let local managers put up this legend in their offices and stick to the fiat. THE MIRROR will gladly expose the swindles of dishonest advance agents whenever brought to its notice.

Of course, in most cases money is loaned in the best of faith. The agent would not ask for it were it not that his company had failed to send him his salary, or that his manager had run behind in the payment of salaries.

PROVINCIAL.

BOSTON.

Dion Boucicalt's new play, The Jilt, had its first representation in America (excepting what might be termed rehearsals in San Francisco), at the Boston Museum last week, and it is very creditable to Boston that the play was an instant success, and that success came in spite of the play being handicapped by so much of the racing element, which is more appreciated in England than in America. The play is thus like London Assurance in its field, though its action is entirely different. Mr. Boucicault enacted the character of "a gentleman rider, prophet of the turf, writing in *The Sporting World* under the signature of 'Referee,'—type of the Irish gentleman," in the language of the cast. The rest of the characters are English, embracing a couple of lords and some low-class people, the middle class being represented. The contrasts were thus very strong in the secondary parts, as indeed nearly all of them were secondary to that of Myles O'Hara, enacted by Mr. Boucicault himself, and described above. The play itself is undeniably great, and relies for its success upon strong but natural and unconstrained situations, and the most delightful play of wit and flow of humor of the natural, impulsive kind, proverbial before the name of Irish had been prostituted to mean little else than bad whiskey, brutal shillelahs, and the song-and-dance inanimities that rule in variety shows. Mr. Boucicault has done more, in this play, to ennoble the Irish character, and separate its higher phases from its brutal ones, that delight in vulgarities if not in absolute bestiality, than any other dramatic writer in the world. Its humor is so refined that much of it will shoot over the head of the ordinary patron of the Irish drama, and its wit so delicate that its shafts will fall short of reaching the understandings of the vulgar herd; and yet the entire play has a winning power that is irresistible to any one with a sympathy for plain human nature. It is well played by Mr. Boucicault and the fine co. by which he has been surrounded, which includes Henry Miller as a Yorkshire baronet of ancient lineage; F. M. Burbeck as the villainous son of a penniless duke; William Seymour as an Eton boy; D. J. Maguinness as a gambling turfman; Louise Thorndyke as the Yorkshire heiress; Maida Craigen as the daughter of a horse-trainer, and others in congenial characters. The houses have been full all the week, and roars of laughter constantly greet the brilliant sallies made by the witty Myles and the other characters as well. It looks now as though the play would hold the boards during the entire six weeks' engagement of Mr. Boucicault.

Clara Morris appeared during the week at the Globe Theatre on Monday and Thursday evenings in Miss Multon, Tuesday in Article 47, Wednesday in The New Magdalen, Friday in Alixe, and Saturday afternoon in Camille. I do not think I ever saw her when she played with stronger effect or more vivid force, especially in the more weird or nervous phases of her characterizations, than on these occasions.

Called Back was given at the Park Theatre during the week, the two strongest people in the cast being Henry Lee as Macari, and H. A. Thomas as Dr. Ceneri.

The Rat-Catcher did a large business during its second week at the Boston Theatre.

Sis is not much of a play, but is a vehicle for some rather clever monkey business by Myra Goodwin as Sis, and George H. Richards as Hickory Hawkins. Miss Goodwin dances cleverly and acts in a dainty way generally, betraying capabilities that increasing stage experience will develop into something of moment if advantages are made the most of, and Mr. Richards is very funny in his way, his burlesque of a major-domo being uproarious. Miss Goodwin, for one thing, is to be complimented for being boydenish without imitating Lotta, her manner being natural for the most part, and her different costumes fit her like so many gloves.

The Hollis Street Theatre celebrated its hundredth night by giving a souvenir which caused a rush to the theatre on Wednesday evening that filled every inch of available room, and which is said to be a very handsome affair. The rush was so great that an order for six hundred more was necessary to supply all who were entitled to them. I have only seen it at a distance. A journalistic friend applied to Assistant Manager Charles J. Rich the morning after for one of them, and Mr. Rich simply whistled the air of "I've Got You on the List." This reply, to say the least, is rather equivocal. I shall apply to Frank Pilling; he can't whistle!

The Howard Athenæum Specialty co. appeared at the home theatre during the week, and renewed the triumphs made early in the season. Hilda Thomas' refined manner and pleasing voice were liked by the better class of people in attendance.

Sid C. France gave a bad play by a bad co. to the usual large houses at the Windsor Theatre during the week.

Resume: Agnes Huntington is at the Parker House.—W. H. Foster, Tom Karl, W. H. Clark and Samuel E. Studley, of the Ideals, are at the Tremont House.—Fanny Davenport has a return engagement at the Park Theatre in April.—It is expected that both Edwin Booth and Lawrence Barrett will play their engagements here at the Boston Museum next season.—Mors et Vita will be repeated by the Handel and Haydn Society on the evening of Good Friday.—Clara Morris had to rely a great deal on recuperative medicines during the progress of her plays last week, and managed to take her doses under cover of bits of business on several occasions. I almost trembled on The New Magdalen night. Eben Plympton was also quite seriously ill that night, and smuggled his bottle in the same way; and I wondered if the consequences would have been disastrous if each had got the wrong bottle. In addition it was said that Mr. Harriott himself was also an invalid, and took his medicine behind the scenes, away from the public gaze. It was indeed a great hazard. But it is a ghastly subject for humor, after all, and I desist.—Martin Drake is quite seriously ill at home, and George P. Hartshorne has taken his place in the Globe Theatre box-office for a few days.

CINCINNATI.

At Heuck's Opera House during the week ending 6th, an excellent troupe, headed by Cora S. Tanner, presented Alone in London with good results financially. The play is above the average of the imported drama in construction, several of the scenes being especially effective and being greeted with nightly encores. The excellent stage at Manager Fennessy's house is notably adapted to this order of plays, and the thorough mounting conduces largely to the attractiveness of the production. This week the Carleton Opera co. in Nanon, with The Mikado announced as the matinee attraction, followed 13th by Storm-Beaten.

Mary Anderson's engagement closed 6th at the Grand. Locally the fair artiste is a prime favorite, her earnest efforts commending her to those familiar with her rapid progress since her advent in the profession. Pygmalion and Galatea was apparently the favorite programme of the week. Forbes Robertson's clever portrayal of Pygmalion stamping him as a thorough artist. The support generally was satisfactory, and the week's attendance would have been considerably larger had it not been for the avidity with which the ticket speculators captured the choice seats with the expectation of realizing 100 per cent. on their purchase. This week Harrison and Gourlay, followed 13th by the McCaull Opera co.

A Night Off, at Havlin's held the boards during the entire week and was intensely enjoyed by the regular frequenters of the Bijou. The situations are laughable in the extreme, the dialogue entertaining, and Arthur Rehan's co., with Harry Hotto and Clara Fisher Maeder in the most prominent roles, cannot well fail to achieve success. This week Edwin Arden's Eagle's Nest comb. followed 13th by the Two Johns comb; and Redmund and Barry a comb.

Business, at the People's, closed 6th, the attendance for the week being characterized as fair. The play [illegible] after Monte Cristo and is in the main [illegible] this week Loonan Brothers in their sensa[illegible] Against Brother.

[illegible] This tendency of the mercury to linger in [illegible] in the average thermometer, rather [illegible] even the most sanguine amusement-seeker [illegible] week.—Not a little complaint was indulged [illegible] of the Grand on several evenings [illegible] owing to the frigid condition of the theatre [illegible] (Thursday) the orchestra members [illegible] with overcoats and mufflers, [illegible] unfortunate audience endeavored [illegible] with wraps and overcoats.

and an occasional sortie by those of the male sex between acts.—Otis O. Hall, the originator of the dramatic festival scheme in this city, and secretary of the affair for a season or more, was arrested 4th on complaint of his partner, and afterward released on a $1,000 bond, furnished by Manager R. E. J. Miles and Abe Steinan. The charge involves appropriating money belonging to Bragg, his partner in publishing the *Graphic*, and Hall claims is made for the purpose of ousting him from the firm.—The majority of the visiting professionals manage to pay a visit to Jimmy Hutton and his Battle of Sedan.—The Law and Order League has apparently brought several of the managers to terms, and to all intents Sunday theatricals will soon be abandoned entirely. The Cincinnati May Musical Festival Association announces the Seventh Biennial May Festival for the dates of May 18, 19, 20, 21 and 22. The latest move of the Law and Order League is the arrest of Managers Heuck and Fennessy for violation of the Sunday law.—The subject of the Zoological Garden is seriously occupying the public mind, the failure of the project thus far through lack of patronage being a matter of deep regret. The Gardens are admirably located, the projectors liberal and enterprising men; but that apathy which seems to curse Cincinnati is here manifest, and it is an undisputed fact that the bulk of the Zoo's attendance is made up from visitors.—Harry Bernard, in advance of Edwin Arden's Eagle's Nest comb, and Edward Lessenger, advance agent of the Leonzo Brothers, arrived during the week.—Manager R. E. J. Miles, of the Grand, arrived, 4th, from the metropolis.—James E. Murdoch, the veteran actor, occupied a box at Havlin's 4th, and relished A Night Off.—The speculators who invested largely in $1.50 seats at the Grand for Mary Anderson's engagement, with the intention of selling same to a liberal-minded public at $2.50, were badly left during the week, and deservedly so.

PHILADELPHIA.

The storms of the past week seriously injured theatrical business and elongated the faces of managers more than their purses.

At the Walnut Street Theatre Kate Castleton, with the new farcical comedy, Crazy Patch, played at the beginning of the week to excellent business, which would doubtless have continued had the elements permitted. The play itself is not worth speaking of; but the performance was made enjoyable by the dainty cleverness of Miss Castleton and the exceedingly grotesque humor of Eddie Girard and John D. Gilbert. This week Wages of Sin, to be followed 13th, by The Ivy Leaf.

The Little Tycoon has finished its fifth week at the Temple Theatre and business continues at high-water mark. Fashion has given its endorsement, and the audiences are not only large but brilliant. The co. seems to enjoy its labors, and principals and chorus act and sing with a heartiness and good will that is rarely seen. Jennie Prince has retired from the cast and her place has been filled by Miss Tohe, who being a novice, is yet somewhat nervous, but who gives good promise.

At the Chestnut Street Opera House Modjeska has by her advance sales been able to defy the weather and play to full houses. As an actress I greatly admire Mme. Modjeska. She surrounds herself with an atmosphere of refinement and there is but little of earthiness about her creations. Only a servile artist, and one who deserves not the sacred title, will copy line for line from nature. The truly great are those who find their models within their own souls, and reproduce their images with a beauty that is born of inspiration. Contemplation of the good and true, loving virtue for its beauty and hating vice for its deformity, cultivating the divine attributes of sympathy and charity, all prove the artistic soul. Modjeska may not in her impersonations show us the kind of women that are seen daily by the eyes of the world, but she does show us the sort of beings our love has deified and infinite tenderness has pitied. All honor to this womanly woman. If I except Frank Clements and Leslie Allen, the co. did not please me. E. H. Vanderfelt is too good an actor to be passed in silence, and in fact is deserving of considerable praise; but shows unevenly in a round of parts. The co. remains another week; Emma Abbott Opera co. 15th.

Jack-in-the-Box, at the Chestnut Street Theatre, has finished its second week, and played to an average business. In many minor respects the play has improved. This week W. H. Gillette in The Private Secretary; The Rat-Catcher, 13th.

Felix McKusick, Sol Smith Russell's new comedy, has been the attraction at the Arch Street Theatre. The first act, which shows the trials of an impecunious editor, gives the star so no adequate opportunity for the display of his powers, but after that let us draw the veil. Mr. Russell owes it to himself and the public to have a better play next season, and I think he will. The co. contains several good actors who fortunately had already made reputations. A Bunch of Keys, 8th; 15th, Louis Aldrich in My Partner.

The Black Hussar has departed from McCaull's Opera House and The Mikado reopens 8th.

George C. Boniface, in The Streets of New York, was the attraction at the National Theatre. Opened to an immense house, and business continued good to the end. The performance, thanks to the excellent co. and appointments, was thoroughly good. This week The White Slave, to be followed 15th by Frances Bishop in Muggs' Landing.

At the Arch Street Opera House an event of considerable importance has been the revival of Princess Toto. This work, if I am correctly informed, was first produced here some years ago, and after a run of nearly three months disappeared until the present time. Owing to an unfortunate quarrel between the then colaborers Messrs. Clay and Gilbert, and the efforts made by the latter to destroy all copies of the work, the opera was supposed to have been finally buried, and Mr. Gilbert consequently did not hesitate to borrow from his own work much of the material that enriches the libretto of The Mikado; nor did Sir Arthur Sullivan deem it beneath his dignity to closely study Mr. Clay's music before writing the score of the last named work. Certainly all lovers of music should feel indebted to Mr. Mahn for the revival of so excellent a composition. The music is of a high order, and possibly a trifle too fine for the popular taste; but is in many places very melodious, while never commonplace. The orchestration is remarkably rich and beautiful. The libretto will rank among the best Gilbert has ever written, and the dramatic action is rapid and full of pleasing changes. The work is too talky at times, but the dialogue is always witty and pleads its own excuse. The cast excellent. Two of its members, W. H. Montgomery (King Portico) and Charles J. Campbell (Prince Doro), assumed the same characters in the original presentation here, and probably no better selections could have made at the present time. Tellula Evans, who fills the title role, finds the part well suited to her, and sang it exceedingly well. Much of her music is quite difficult and runs well up the scale; but she sang it with ease and finish. Her voice lacks fullness and roundness, but its quality and range are just such as are needed for the part. Alice May, as Jelly, sang her music well, and the other parts, which were in the hands of Edward Connell, James H. Jones, Kirtland Calhoun, L. W. Raymond and John Stout, were filled in the most acceptable manner. The scenery, painted especially for the present production, was very effective, and the costumes, which are changed very frequently, were rich and beautiful. Princess Toto until further notice.

At the Central Theatre, Reilly and Woods' comb. did an excellent business, but not more than it deserved. Manager Gilmore, of the Central, added some features which he controls, and, take the entertainment all in all, it will be very hard to surpass. This week, Ashton Brothers and De Coma, European Sensational Troupe. How is that for a title?

Jottings: The Danites crowded Forepaugh's Theatre all the week. Louise Pomeroy and Arthur Elliott in Shakespearean plays will follow.—The Eleventh Street Opera House continues its funny hits at current events, and, like an old toper, is full every night. This has no reference to Messrs. Dockstader, Moran or Quinn, who present the paradox of being full of fun and yet very sober men.—The receipts of the benefit at the Temple Theatre for the Parnell Fund were $799.20, all of which goes to the fund.—Mollie Revel has been lying seriously ill in this city for the past two months, but is now slowly improving, although it will be a long time before she can resume her professional duties.—Harry Hapgood, late of Polk's Mixed Pickles co., is in town looking after some private interests.—Manager A. M. Palmer ran over on Saturday, and for the first time saw the performance of Jack-in-the-Box.

ST. LOUIS.

The success of the week was the magnificent production of Nanon and The Mikado by the Carleton Opera co. at Pope's, local amusement lovers according this excellent co. an enthusiastic reception, "standing room only only" on several nights being the happy managerial acknowledgment thereof. Nanon was superbly placed upon the stage, handsomely costumed, and it achieved a pronounced success. It was the hit of the week. The week proved a bonanza to all concerned, the profits being estimated between $7,000 and $8,000. A Tin Soldier 7th.

We, Us & Co., with Mestayer and Theresa Vaughn and Gus Bruno, in their combination of funny business, had a fairly good week's run at the Olympic. The piece is full of "startling" situations, and Theresa Vaughn's vocalism added tone to the play. Lotta followed 7th.

Edmund Collier and a well-balanced co. gave an excellent presentation of Storm-Beaten, and it drew satisfactorily all week. The Greeley survivors proved quite an acquisition since the play was last seen here, and in other respects it has been greatly strengthened. Collier is a tower of strength to the cast. Bidwell's New Orleans Stock co. in Taken from Life.

At the Standard W. M. Davene's Allied Attractions and Forrest's Burlesque co. drew well the past week. The specialty features used were good. The Great Australian Novelty co. opens 7th.

Romany Rye at the People's was splendidly produced and had a fairly prosperous week's patronage. It was one of the best representations of the popular melodrama yet seen here, and the principal characters were well interpreted. Baker and Farron 7th.

The second week of the Marble Groupings at the Casino proved a continuation of good business, and Manager McManus is accordingly happy. An excellent vaudeville entertainment is given at the Casino every week.

Around the Clock: Pat Short's annual benefit took place 8th with Lotta in Nitouche as the attraction. It was a big event and the popular manager of the Olympic will have a rousing benefit.—The benefit tendered Mrs. H. D. Pittman, the well-known literary artiste, takes place at the Exposition Building, 18th, when her new play, Lenore, will be produced. All the leading society ladies in St. Louis are taking an active part in the affair, which promises to be a brilliant success artistically and financially.—James Hannerty, proprietor of the Standard Theatre, is working up a scheme for the benefit of his patrons. He will spring it soon.—The annual benefit of the St. Louis Lodge of Elks takes place shortly. Henry W. Moore, managing editor of the *Post-Despatch*, is the leading spirit in it.

CLEVELAND.

Clio, at the Euclid Avenue Opera House, did a good business last week. Clio is not a dramatic production, but in connection with ballet and spectacular and scenic surroundings, it is quite enjoyable. Atkins Lawrence and Mlle. Cornalba were the two principal figures. Patrice was charming. This play was brought out at the Academy of Music March 25, 1878, but stranded before the engagement was finished. Alone in London 11th, 12th, 13th. Next, Harrison and Gourlay.

Wellesley and Sterling played The Danites all last week to large audiences. Dogs of the Forest was given Monday, but did not find favor. Co. light. This week, Pat Rooney; next, Edwin Arden.

Frank Frayne filled a big week at the People's in his New Si Slocum. This week, Joseph Proctor; next, Gilday and Beane in Collars and Cuffs.

On account of the stranding of Davene's Allied Attractions, the Academy remained closed all last week. Hoyt's Rag Baby opens Monday night for a week's stay. Next, Across the Atlantic.

Tips: It is not unlikely that the Park Theatre will be rebuilt at an early date, and that John Ellsler will have the management.—John G. Magle, in advance of Alone in London, and Colonel Eggleston, ditto for Pat Rooney, were here last week.

SAN FRANCISCO.

FEB. 9.

The wisdom of the Krelling Brothers in the departure from their time-honored custom of opera to musical comedy is aptly illustrated in the packed houses Widow O'Brien played to all week at the Tivoli. The run is likely to last three or four weeks.

The Mexican Typical Orchestra, numbering twenty or more performers, made their first appearance before a San Francisco audience last Wednesday evening. Alcazar comfortably filled. Much has been heard and read of this artistic organization, and that it came fully up to our expectations was attested by the enthusiastic applause bestowed. The house has been crowded nightly since the opening. The engagement extends another week.

I visited Reed's Minstrels last Saturday night, where 'Friscan society had taken complete possession, and a better dressed or a better humored audience would be hard to find. Murphy and Mack in McMullen's Family and Reed's Lawn Tennis and Windy Day were the new features, while the new songs of Woods, Meyers, Frillman, Beddell and Birch made up an enjoyable performance. This week we are to have the Mexican Tea-Pickle Orchestra; Reed's new sketch, A Grave Subject, and a burlesque on Salvini entitled O. T. Hello. Sparks and Hart make their first appearance as medley musicians, playing upon every instrument known and several hitherto unheard of. This is the last week of the present season, the co. going out for two weeks. Meantime some needed repairs to the Standard will be made, the co. returning reorganized.

Black Crook drew fair attendance only the third week. Gustave Kahn, of the Kiralfy management, attempted to spring a full-dress rehearsal of Sieba on an unsophisticated 'Friscan public Sunday night, but the Kiralfys found his efforts as unappreciated as they were ineffectual, consequently they sat upon him and the performance took the form of a regular Monday night opening, with this cast: Rupertra, Helen Tracy; Theora, Mrs. E. Saunders; Sieba, Louise Allen; Sybella, Amelia Hunter; Harold, W. T. Clifton; Cadmo, W. H. Bartholomew; Sir Knight, A. H. Denham; Cuthbert, E. Bonner; Nicodemus, John Ward; Surtur, J. F. Peters; Savanta, Rose Watson; Electra, Ricca Allen; Puck, Anna Allen. The house was funnel-shaped—that is, a large top and a small bottom. The critics do not rave over Sieba.

The Baldwin Theatre was graced by an audience of brilliancy and culture last night to bid Salvini and his co. welcome. Giacommettis' La Morte Civile (civil death), rechristened The Outlaw, was the attraction, which was told through the following distribution: Doctor Palmieri, Alexander Salvini; Mons. Ruvo, John A. Lane; Don Fernando, W. A. Whitecar; Gaitano, Charles Nevins; Rosali, Viola Allen; Agatha, Mary Maddern; Emma, Maud Dickson, and Conrada, Tomaso Salvini. The support is considered fairly good. Young Salvini grasps for the unattainable in his effort to reach his father's greatness. Viola Allen, as Rosalie, is pretty, and her performance acceptable. Salvini, further than that which has been said and read of him in these and other columns, is indiscribable. His eminence in art cannot be questioned; he occupies the foremost position, and fills it unchallenged. His welcome amounted to an ovation from a large and cultured audience. The curtain after his reception act discovered him contemplating, in silent admiration and surprise, a stand of flowers over twenty feet high. To-night, Othello. The season will last three weeks; then Fantasma.

The cosy little Bush Street Theatre was not crowded last night to record George M. Ciproco's new play, After Twenty Years, upon a page in dramatic history. This is the distribution: Franklin Yorke, a young lawyer, afterward United States Senator, George Wessells; Count George de Chevreuse, a French nobleman, Fred. de Belleville; Richmond, a West Point cadet, George L. Montressor; Perley Wisp, a Washington law clerk, Charles H. Brooks; Isaac Cod, a self-styled Boston aristocrat, Logan Paul; Manasses, a colored servant, Frank Wright; Tom O'Free, an Irish-American politician from Texas, George Carlton; Don Lopez del Taranta, Consul of Venezuela, James E. Fox; Judge Canvasback, a Kentuckian, Edward N. Thayer; Krib, an overseer, Lester Furness; Alma Guilford, afterward Mrs. Francis Yorke, Isabel Morris; Mme. Guilford, Mrs. Charles Edmunds; Baroness Belleisle, Clyde Herron; Cora, a quadroon servant, Kate Chester.

The play was well received, and was splendidly rendered by a well-selected cast, and the chances are that after the openings are seen it will do a good business. The climax reached between the work of Isabel Morris and Frederic de Belleville is delicately wrought and is alone worth going to see.

Driftwood: Manager Joseph Krelling is remodeling his offices and furnishing them very handsomely.—Alice Harrison played to a large house in Oakland last night. She sails for Portland to-day to play a northern circuit; then returns East via San Francisco.—E. J. Buckley goes East in a few days.—Kenneth, late of the European Specialty co. opened last night at the Bella Union.—Hughey Dougherty went East last Wednesday.—Jack Thoman was the first husband of Mrs. Elizabeth Saunders, now playing old lady parts with the Kiralfys at the California.—Charles McGeachy has gone to Portland in advance of Alice Harrison.—Jim Huver, in advance, E. D. Price, as manager, and George Field as treasurer, are out with the Rankin California co. which opened last night to a tremendous house at Sacramento.—Mapleson writes the Nevada Bank that he cannot open at the Grand sooner than March 22.—Up to the production of Widow O'Brien, the Krelling Brothers had given an uninterrupted season of opera at the Tivoli, numbering 2,391 consecutive nightly performances, covering a period of over six years.—The Hungarian Peasants, or Faran's Pustohs, are coming to America under management of Gus Walter, proprietor of the Wigwam. They are similar, but said to be superior, to either the Spanish Students, or the Mexican orchestra.—Sam. Lewis has retired from the proprietorship of the Bella Union. The new owners are Bail and Goeppert with Ned Foster as manager.—The Grismer-Davies comb. are working towards San Francisco, and may appear at the Bush Street Theatre shortly.—Mabel and Annie, the daughters of Manager H. D. Price, have been quite ill.—Mabel Bert, besides being credited as the handsomest woman on the Friscan stage, is also a crack rifle-shot, an expert swimmer, and an accomplished billiardist.—After Salvini at the Baldwin comes The Hanlons in Fantasma, Feb. 22, two weeks. McNish, Johnson and Slavin's Minstrels, March 8, four weeks; Mary Anderson April 5, two weeks; J. B. Polk, April 19, two weeks; Lawrence Barrett, May 5, four weeks. The following was told me, and if true is good enough to name, The Hack-Driver Bully, or the Treasurer's Revenge. A hack-driver appeared at the box-office window and demanded of Will Barnett and Frank Hoogs to see the minstrels. They offered him a ticket at the usual price. He replied that if they would come out he would lick them both. They reached for him, pulled him in through the ticket-window, sprinkled the box-office floor with him, and swept him out through the theatre into the back alley.—The illness of Sam Thall's little baby has called him back from the Grismer party. He will fill the business department for the Mapleson Opera season, under E. Dittman, and then probably go East.—Emerson and Clark and Kelly and Bertha were new faces at Woodward's Gardens Saturday and Sunday. Manager Bob Woodward tried to escape the care of the Gardens another year, but his associates wouldn't permit it.—The Kiralfy supers made a successful strike, otherwise there would have been no performance Sunday night.—The four pretty Hot-Water girls left the Alice Harrison co., departing East yesterday to join an Adamless Eden co.—Will Barnett as treasurer, and Charles W. Cornelius as manager, go out with Reed's Minstrels.—J. J. McBride, the proprietor, and Frank L. Hoogs remain home to superintend improvements at the Standard and the probable production of The Mikado by the Juveniles. Billy Sweatman, Edward H. Talbot and Emil Ames open second week of the new co.—The California and San Francisco lodges of Elks have consolidated under Golden Gate, No. 6. It had its first social last evening in honor of Frank Girard, a charter member of one of the former lodges. The profession was well represented, the press having for its spokesman my friend, Mr. Gus Cook.—James T. Kelly has made a great hit as the Widow O'Brien, as he did in Ko-Ko.—Over 2,000 people were turned away from the Tivoli Sunday night, and over 500 last night, in spite of openings at other houses and beginning of the second week of Widow O'Brien.—The California Theatre co. opens at their own Theatre, the California, Feb. 15, in Hoodman Blind.—Alice Harrison distinguished herself in dismissing the audience during the raging of a terrific fire adjoining the Bush Street Theatre Monday evening.—THE MIRROR has been added to the files of the Louvre, corner of Powell and Eddy streets. The Louvre is fast becoming a favorite resort of the profession.

CHICAGO.

The second week of the Vokes Comedy co. was better than the first, both in regard to the size of the audience and popular appreciation of their efforts. So clean, wholesome and altogether delightful an entertainment has not been seen here in a long time. There is a prospect of a return engagement. The Columbia will now become Her Majesty's Opera House for the nonce, and Mapleson's second-class singers will warble at first-class prices for the next two weeks.

Robson and Crane continue to delight large audiences at McVicker's as the Two Dromios. The comedy is a magnificent spectacle as well as a dramatic treat. This is the last week. Shadows of a Great City, 14th.

McNish, Johnson and Slavin's Minstrels did a profitable business at the Opera House. The new features introduced since their last visit seemed to give pleasure, tho' built on the old lines. This week Jeffreys Lewis in Forget-Me-Not. Mestayer's We, Us & Co., 14th.

A Tin Soldier has run out the three weeks with success at the Grand. Of its merit as a play it is an insult to the muse of comedy to speak, but as a means of creating a laugh it is a howling success. This week J. B. Polk in Mixed Pickles. Carleton Opera co. in Mikado, 14th.

The personal appearance of the Hanlons in their fantastic pantomime, Fastasma, did not prove remarkably effective as a drawing card. The brothers have not much to do, and have no daring feats of acrobatic skill. The best features in the pantomime are Kate Davis and the grotesque work of Zanfretti. The piece remains one week more. Clio, 14th.

The All-Star troupe did fairly at the People's. This week, Paquita. Joseph Proctor, 13th.

The Michael Strogoff co. had a successful week at the Academy. This week, Mrs. Barry and William Redmund in Midnight Marriage.

Pat Rooney and his specialty co. had an excellent week at the Standard. This week, Minnie Maddern.

Items: Leading attractions to come to the Chicago Opera House between now and June 1 are Duff's Mikado, the Kiralfys' Black Crook, Fanny Davenport, Emma Abbott, Modjeska and the Haverly Mastodons. At the close of the season the interior of this house will be remodelled so that the dozen or so poor seats in the balcony will be remedied. The building being of iron, the entire proscenium arch, balcony and gallery have to come down to make the proposed changes. The cost is put at $30 000.—The Press Club entertained Brandon Thomas, of the Vokes co., last week. He was found even more of a jolly fellow off the stage than on. He told dialect stories to the newspaper boys, and they retaliated by telling some Yankee yarns. He said that he would "knock out" the Savage Club, when he returned home, with some of the wild and woolly tales he heard that night at the Press Club. If he tells them as they were told, he will paralyze the Savages.

BALTIMORE.

During the week just closed the weather has been something awful; it was chilling inside and outside the theatres. With streets blocked up with snow and the thermometer beneath notice, people are not disposed to leave a warm fireside to go to the theatre. Nat Goodwin's business at the Holliday Street Theatre was light, and Nat himself disgusted with the town—so much so that he says he will never come here again. These may not be exactly his words, but it was something to that effect or more so. His new play, The Skating Rink, is funny, and so is he; but he was careless and cut out some of his best business, showing plainly that he was nettled at the light houses. His co. is very good, especially Daisy Murdock, who is quite winning and acts with plenty of vim and dash. On Monday night the Jeannie Winston Opera co. opened for the week to a good house in Boccaccio. All the old favorites were cordially welcomed. During the week they will give Perichole, Donna Juanita, Cinderella at School and Fra Diavolo. Next, Aphrodite, Still in the Ring.

At the Academy of Music Salsbury's Troubadours appeared all the week in Three of a Kind, and the performance was much the same as always. Nate Salsbury has not added any new business to his part, and Nellie McHenry is just the same vivacious Nellie as of yore. The houses were only fair. This week Rhea began well with A Dangerous Game to a big house. Her repertoire includes Power of Love, An Unequal Match, Country Girl, Pygmalion and Galatea, and Comedy and Tragedy. Next, Clara Morris.

A Prisoner for Life, all things considered, did rather well at Ford's Opera House. It is a good melodrama given by a very fair co., and with fine scenic effects. Rose Coghlan made her first appearance here as a star on Monday night in Our Joan, and was given a hearty reception by a well-filled house. Next, Ezra Kendall in A Pair of Kids (return engagement).

Harris' Masonic Temple Museum seems to be weather-proof. In spite of snow and cold business last week was, as usual, good. After Dark had a full house at the Monday matinee. Next, Ethel Tucker.

The Rentz-Santley party returned to the Monumental Theatre this week and repeated the same programme which they gave here a short time ago. Their burlesque of The Mikado is the best of the many we have seen.

At Front Street Theatre W. H. Rightmire's comb. is drawing good houses and giving a very fair representation of the sensational drama, Two Wanderers. Next, Manager Dan Kelly in a round of his own impersonations.

Hello! Sam Fort last week assumed the management of the Holliday Street Theatre, acting for J. W. Albaugh, who still retains the lease.—Walter Allen, an old-time favorite here, dropped in on me this week, looking well and hearty after his Southern trip. We had a brief but pleasant seance. Walker is a spiritualist, and I am something of a medium myself.—The Thalia Theatre co. will give four performances at Concordia Opera House, the latter part of the week.

ALABAMA.

BIRMINGHAM.

O'Brien's Opera House (F. P. O'Brien, manager): The Rag Baby co. drew a good audience 30th. Marion Elmore's vivacious performance won many admirers. John T. Craven's Old Sport was immense, and brought down the house. The month opened with Camille Urso in concert. Limited but enthusiastic audience. Mme. Urso's brilliant violin-playing was the feature.

MONTGOMERY.

McDonald's Opera House (G. T. McDonald, manager): Gorman's Dramatic co., supporting Dick Gorman, presented Conrad, or, The Hand of a Friend, to large audiences, 1st and 2d.

Montgomery Theatre (Jake Tanenbaum, manager): A fair house greeted the Rag Baby, Jan. 29. Camilla Urso to small but well-pleased audience 30th. A good and carefully selected co. supporting Countess Janish in the title role, presented Sardou's Princess Andrea to large and fashionable audience 4th. Although this was her first appearance in our city, she captured the audience from the start. Recalled several times. Curtain was run up after each act.

Item: David Peyser, the courteous and accommodating manager of Janish, was enthusiastic over his co. and star; said they were doing a good business.

SELMA.

Academy of Music (L. Gerstman, manager): Silver King co. 3d and 4th. F C. Bangs in title role, with good support. Highly pleased and fairly large audiences. Bangs called repeatedly. Kersands' Minstrels, 5th, 6th and matinee, to fair business. Performance good. American Opera co. 13th, Raymond, 15th.

ARKANSAS.

LITTLE ROCK.

Hyde's Opera House (George H. Hyde, manager): Roland Reed and a strong co. presented Cheek and Humbug, 2d and 3d. Mr. Reed is a favorite with our theatre-goers. Despite very bad weather he played to good business.

Item: Manager Mortimer, of the Reed, sends regards to THE MIRROR.

CALIFORNIA.

SAN JOSE.

California Theatre (C. J. Martin, manager): Grace Hawthorne and co. in Heartsease, Fanchon, and the new East Lynne, Jan. 29, 30, and Saturday matinee. The evening audiences were fair in size. The matinee was largely attended. Miss Hawthorne appeared to advantage. Her support was not good.

LOS ANGELES.

Grand Opera House (McLain and Lehman, managers): Joseph R. Grismer and Phoebe Davis played to good houses Jan. 28, 29 and 30, appearing in Chispa, Michael Strogoff and The Streets of New York. Michael Strogoff was presented the 29th, and matinee 30th. The plays all met with much favor. Miss Davies is a charming little lady and quite a favorite here. Grace Hawthorne week of 8th, and nothing else booked till March 8, when Buffalo Bill will be seen.

WOODLAND.

Opera House (N. S. Beals, manager): The Bert Dramatic co. opened Jan. 25, in the Banker's Daughter, with Isabel Morris as Lillion Westbrooke; George Staley as John Strebelow, and Henrietta Osborne in her character as wife and Widow Brown. On 26th they gave us the White Slave. Miss Morris' Lisa was sublime, and Henrietta Osborne in the double character of Lisa's Mother and Daphne was perfect. George Staley as Clay Britton made for himself hosts of friends. By request, the White Slave was repeated 30th for the benefit of Manager N. S. Beals. Crowded house; delighted audience. The enthusiasm was immense. Sacramento for three weeks opening 8th.

COLORADO.

DENVER.

Bright, popular Maggie Mitchell, who still has no rival in such characters as she plays, was the central figure on the Tabor stage all last week, and, as usual, had good houses. Besides her old repertoire Maggie, the Midget, was played. Miss Mitchell is as interesting in her new character as in all the others. The Parlor Match, with those two big favorites, Messrs. Evans and Hoey, has great prospects for week of 8th. This is the best of Hoyt's skits we have seen. Following these clever people come McNish, Johnson and Slavin's Minstrels. Then May Blossom (Morrison's) week of 22d; Salvini March 1, three nights; Kiralfys 4th—perhaps nine nights.

Away Up Time: It was a jolly party, indeed, that went to Pueblo, 120 miles distant, on Tuesday afternoon, through the kindness of S. K. Hooper, G. P. and F. A. of the popular Denver and Rio Grande Railway to attend the opening of the new opera house there by the Parlor Match co. There were about twenty in the party and all had a fine time. Many thanks are due courteous Mr. Hooper. The new opera house is called the De Remer Opera House, and J. R. De Remer is proprietor and George Haight manager. It was formerly a rink, and when completed, which will be about June, will cost in the neighborhood of $50,000. There is much yet to be done before the house is finished. Opera chairs will be immediately put in. After a while two more stories will be added, when a balcony and gallery will be put in. The stage is 38 feet in depth and 76 feet in width. The curtain is very pretty; it represents Currecanti Needle in the famous Black Cannon on the Denver and Rio Grande. As the house stands now it will seat about 1,100 persons, and there were nearly that many present on the opening night.

All on the Quiet: Manager McCourt has purchased for the auditorium at the Tabor four elegant silver-plated glass receivers for watering purposes. They cost $107.—Church people are in possession of the Academy, and have been for some time past. F. C. Howard, who was manager for a few days, sued P. F. Hughes for salary and gained his point. Mr. Howard says he got judgment for $40.50. Manager McCourt will book for the new Pueblo house.—Stage Manager Alexander got up some new scenery for Maggie Mitchell.—Harry Mann, with Evans and Hoey, presented each person who went to Pueblo with a gilded Parlor Match with a red ribbon attached. It was very neat.—Some of the first ladies in the city have interested themselves in Miss Molinelli's behalf, and will arrange a benefit for the talented young woman.

CONNECTICUT.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager): J. Z. Little presented his version of The World 4th, 5th and 6th to light business. The co. was inferior, but the scenic effects were very good. Mrs. Tom Thumb and party 8th, at cheap prices, for one week.

Carll's Opera House (P. R. Carll, manager): The Boston Ideals played a return engagement 4th, 5th and 6th, presenting Fra Diavolo, Victor the Blue Stocking, and Bohemian Girl. The second named opera was originally sung in this city last Fall. Since its last production it has been well pruned, and what took four hours to do is now rendered in two and one-half. Zelie de Lussan repeated her former success as Fanchette, and made an emphatic hit. Miss Huntington, who took the part of the Countess last Fall, is now seriously ill in New York, and her role was played by Miss Knoles. Nevada 11th.

Bunnell's Museum: Lottie Church in Unknown and Trix did a comparatively light week's business. Opening 8th, the Bennett and Moulton Opera co. in a round of opera comique.

American Theatre: Under the new management the week was auspiciously concluded, and one good variety show will be succeed by another.

Items: As Mena Cleary, one of the principals of the Ideals, bent forward during the second act of Fra Diavolo her hair ignited from a near-by candle and was immediately ablaze. Barnabee stood immediately next to her, but did not see her predicament. Tom Karl, however, who was on the opposite side of the stage, sprang forward and smothered the flame with his hands, blistering them not a little. The curtain was rung down, but the audience insisted upon assuring themselves of the lady's safety, and they were gratified when the entire cast paid them a proscenium call. Miss Cleary loses about one-half of a fine head of hair.—Mr. Pond, assistant manager, of the Ideals, is a New Haven boy.—Manager Wall has booked some fine attractions for the remainder of the season.—Manager Bunnell is going to Europe in the Spring.

Logan's large reception and sang twice to the delight of her hearers.

GEORGIA.

ATLANTA.

DeGive's Opera House (L. DeGive, proprietor): Our attractions for the week have been first-class, and full houses have been the result. Janish in Princess Andrea and Camille, 1st and 2d, drew large, fashionable and very critical audiences. The reception of this gifted star was most flattering. Fanny Davenport, supported by R B. Mantell and an excellent co., gave Fedora, 4th, at advanced prices. Every seat sold in advance, and it was regretted that the engagement was not extended. The popular Irish comedian, W. J. Scanlan, assisted by a good co. presented Shane-na-Lawn, 5th, repeated at matinee 6th, and The Irish Minstrel night of 6th, to deservedly well-filled houses.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): The Strakosch Opera co. who were here 2d, 3d and 4th, had very bad business, probably owing to Abbott's appearance just previous. Clara Louise Kellogg Concert co. appeared 8th before a fair-sized but very select audience. John T. Raymond appears 11th, followed by May Blossom, 12th, 13th.

Personal: John F. Burke, formerly with Charlotte Thompson, is now connected with the Strakosch co.

Sunshine: Kitty Cheatham has sent the Savannah Cadets here a large-sized photo of herself, which is beautifully framed and much admired.

ATHENS.

Deupree Opera House (H. L. Crawford, manager): The Mikado and Girofle-Girofla was presented to good houses by the Bijou Opera troupe, with Adelaide Randall as the stellar attraction.

MACON.

Academy of Music (H. Horne, manager): Mme. Janish in Princess Andrea, 1st, to fair and highly pleased audience. The house was literally packed 3d, to see Fanny Davenport in Fedora. Encore after encore demonstrated the appreciation of the audience. Robert Mantell as Louis won favor. Strakosch Opera co. 5th, in Il Trovatore. Slim house.

Supplement: Manager Horne has his Romeo and Juliet Supplement beautifully framed and conspicuously placed in his office.

AUGUSTA.

New Masonic Theatre (S. H. Cohen, manager): Fanny Davenport supported by R. B. Mantell and a superb co. presented Sardou's Fedora 1st. The audience was large and brilliant—indeed, a very critical one, owing to the fact that Miss Davenport had played the character here before, and the plot being familiar, the audience had more disposition to watch the finer touches which escape the mind and eye in the first presentation of an interesting play. There have been several fine attractions here in the past three weeks, but none of them seem to so enthuse the audience as this. J. T. Raymond in The Magistrate 11th.

Item: O'Neill's friends here complimented him with a delightful spread at one of our restaurants after the performance 30th. It is said to have been very dainty and the "flow of soul" was of the highest order.

ILLINOIS.

ROCKFORD.

Opera House (C. C. Jones, manager): Bartley Campbell's co. 1st, presented Paquita to a light house. Having no future date, the performance was repeated 2d to an empty house. At this date the co. is still here in a stranded condition. J. K. Emmet in Fritz in Ireland 7th to a good house. Frank Williams, in advance of the Michael Strogoff co., was in the city 1st.

BLOOMINGTON.

Opera House: Baker and Farron 3d played Soap Bubble to a large and delighted audience. The co. is deserving of the best possible success. This week Basye Dramatic co. plays a return engagement.

Durley Theatre: Bartholomew's Equine Paradox 1st, week, to good business. Roland Reed 12th.

GALESBURG.

Opera House (N. Brechwald, manager): Adelaide Moore's co. presents As You Like It 13th, and Peck's Bad Boy co. comes 16th.

Princess Theatre (W. H. Doty, manager): This theatre will be dedicated by John Dillon, supported by Walter's Comedy co. 10th and 11th; Newell and Fielding's Dramatic co. come 15th, week; Veselius Opera co. 26th and 27th; Harry Webber's Dramatic co. March 8, week.

CAIRO.

Opera House (Thomas W. Shields, manager): The Mestayer-Vaughn co. in We, Us & Co. Jan. 30 to a crowded house. Every hit was appreciated and encores were plenty. Ford's Opera co. 1st, in The Mikado, to good house. Co. did not quite come up to expectations. Same co. in Three Black Cloaks 2d to very few indeed, owing to the most severe storm in years in this part of the country. Nellie Boyd in Unknown to a small house 4th. Co. was billed for the 3d, but ware snowbound at Trenton, Tenn.

PEORIA.

Grand (Lem. H. Wiley, manager): Baker and Farron presented their side-splitting play, Soap Bubble, 1st, to a large audience. The barber-shop act is the funniest thing seen here in many a day. Harrison and Gourlay 3d and 4th to good houses. Bartholomew's Equine Paradox 8th, week.

Squibs: Mr. Wiley has engaged Gilmore's Band to appear in May. Mr. Wiley has been engaged as solo cornetist, which alone is a guarantee of what excellent music they will give us.—The Gettysburg Panorama is doing good business.

INDIANA.

TERRE HAUTE.

Naylor's Opera House (Wilson Naylor, manager): John W. Ransone in Across the Atlantic Jan. 29 and 30, at cheap prices. Poor houses. The Harrison Art Exhibition, five nights, week of 1st; fair business. Minnie Maddern 4th, in In Spite of All, to a large and fashionable audience. All characters were acceptably filled, and the play gave general satisfaction. Fred. Bryton 11th; Janauschek 12th.

LOGANSPORT.

Dolan's New Opera House (William Dolan, manager): Morris' Equine-Canine Paradox 1st and 2d to good audiences. Pyke's Opera co. in The Mikado and Beggar Student 5th and 6th, to fair audience. C. M. Pyke and Louise Manfred, in the leading roles, did excellent work.

ELKHART.

Bucklen's Opera House (J. L. Brodrick, manager): Fowler and Warrington's Skipped by the Light of the Moon attracted a good house 4th.

CRAWFORDSVILLE.

Music Hall (Albert S. Miller, manager): Robert McWade in Rip Van Winkle, 2d, to only fair business. McWade good; support not the best. Mme. Fry's Concert co. 5th, to small but very appreciative audience.

EVANSVILLE.

Opera House (T. J. Groves, manager): Minnie Maddern 5th and 6th in In Spite of All to large business. Very fine performance. Janauschek 13th.

Gossip: It must have gladdened Arthur Miller's heart to see his legion of friends turn out and accord himself and his star such fine audiences. This city is Mr. Miller's home, and Miss Maddern was the guest of Mrs. Miller, the young manager's mother.—It is announced that a syndicate is forming to build a new opera house here to cost $100,000.

IOWA.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): There was a large, delighted and appreciative audience 1st to see the Florences. The acting of Mr. and Mrs. Florence was exquisite. Of course, Mrs. Florence's dresses caused a flutter among the ladies. Adelaide Moore appeared as Rosalind, and was supported by a fair co. Miss Moore won the favor of the audience, and was once recalled.

SIOUX CITY.

The Ransom Dramatic co. ended its week Jan. 36. Very good business. A Celebrated Case, Driven from Home, Colonel Sellers, Josh Whitcomb, Wronged and Dora was the bill. A good deal of piracy. Four Emeralds 8th, week: Rag Baby 15th: Maggie Mitchell 24th.

IOWA CITY.

Opera House (J. N. Coldren, manager): Mr. and Mrs. Florence in The Mighty Dollar to a good house 4th.

CEDAR RAPIDS.

Opera House (Noxon, Albert and Toomey, managers): Mr. and Mrs. W. J. Florence appeared 3d in Mighty Dollar to a good house. Mrs. Florence displayed three superb costumes and a fund of humor as Mrs. General Gilflory. Mr. Florence as the Hon. Bardwell Slote brought down the house. Co. good. The Two Dans; or, The Comedy of Blunders 6th, to fair business. Bartley Campbell abruptly cancelled his Paquita date, 5th.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): Mr. and Mrs. W. J. Florence appeared in The Mighty Dollar 5th, to a large and enthusiastic audience. J. K. Emmet 12th; Wilber's Dramatic co. 15th week.

KEOKUK.

Gibbons Opera House (Isaac Blom, manager): Maud Atkinson, with a good support, closed a fortnight's business at this house 6th. Fair houses have been the rule, and entire satisfaction given.

CLINTON.

Davis Opera House (E. M. Davis, manager): The Juvenile Mikado co. (Harry S. Mordaunt's) 3d, to moderate business; standard prices. Delighted audience. Cold weather largely to blame for light business.

KANSAS.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Jan. 29 and 30, ever welcome Maggie Mitchell (who had been forced to stay over at Kansas City by a snow blockade) was induced to favor Topeka with a brief season, appearing in Maggie the Midget and Lorle. In spite of no advance work, absence of usual billing, and bitter cold weather, standing-room was in demand. Week of 1st an organization styled the Madison Square co. announced to appear in The Danites, M'liss, Private Secretary, Peck's Bad Boy all at panic prices. Comment is unnecessary. It is presumable that the management never thought that an intelligent public could for a moment confound the names "Madison Square co." and "Madison Square Theatre," and further that if any pieces were produced which are not common property, that they had secured the necessary rights and paid requisite royalties.

ATCHISON.

Price's Opera House (L. M. Crawford, manager): Opening 2d, by Wilbur Theatre co. began a ten nights' engagement, playing at ten and twenty cents. Not content with such low prices to crowd the house, they also offered a prize of a silver ice-pitcher for the last night to packed houses so far. Eunice Goodrich is the star, and is supported by a really good co.

WINFIELD.

Wanning's Opera House (T. B. Meyers, manager): The Boston Uncle Tom co. was billed for this town on the 2d but being blockaded in the snow failed to get here. However, the blockade being raised, they played here to a good house, 4th.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Lida Gardner's Female Mastodons came 4th to good business. M. B. Curtis, 23d.

WICHITA.

Turner's Opera House (L. M. Crawford, manager): Rentfrow's Pathfinders in Scraps and Six Peas in a Pod amused fair audiences Jan. 29 and 30. Co. the same as last season, with Master Frank as Jones added. He does some very pleasing specialties. Hyers' Colored Troubadours came on two days notice to a light house, 3d.

LEAVENWORTH.

Grand Opera House (Ed. A. Church, manager): Buffalo Bill's sensational drama, The Prairie Waif, 4th, to a jammed house. The play is one of no particular strength, but it is a fairly typical border drama, introducing Indians and Mormon villains, and affording Cody numerous opportunities to display his skill as a rifleman. There is plenty of bloodshed and hand-to-hand encounters, much to the delight of the dime-novel element in the galleries.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Shadows of a Great City had rather a poor week. The play, co and scenery were very good. Annie Ward Tiffany's Biddy Ronan is a most finished piece of work. Storm Beaten 8th.

Masonic Temple Theatre (Whallen and Bourlier, managers): Scott Marble's Silver Spur to very good business the first four nights of the week. Co. fair. The play made a favorable impression. McIntyre and Heath's Minstrels followed for two nights, presenting a first-class programme. Saturday night was notable, because on that occasion Will S. Hays, the popular song-writer, made his long announced professional debut. The house was crowded to the doors. Hays' specialty will be the Aged Darkey. His first appearance was a positive success. A Night Off 8th.

Harris' Museum (P. Harris, proprietor): Pavements of Paris drew well. It is presented by a co. of even excellence and is well put on. Stranglers of Paris 8th.

New Grand Theatre (J. P. Whallen, proprietor): May Fisk's Burlesque co. gave a fairly good show to fairly good business. Bobby Newcomb, the veteran, was warmly welcomed. The burlesque Fra Diavolo was cut after the first night, the performances closing with sparring matches. A new co. 8th.

Items: Rag Baby co. passed through 6th, bound for St. Louis.—One of the Dixey souvenir statuettes attracts much attention in a Main street window.—It has been a rumor for some time that Liederkranz Hall is unsafe. In spite of the assurance of skilled architects that the building is in good condition the public persists in staying away.—Kate Field cancelled her date on account of the feeling against the house.—The Baron Guerin, of the Pavements of Paris co., had a severe fall at the Museum at one of the performances. Although seriously injured he pluckily played the part through.—The Elks gave a Members' Social 7th. The exercises were participated in by several visiting cos.—Mary Anderson's coming is eagerly anticipated. Her business will be enormous.—Manager Bourleir carries a smiling face. His house is doing well.—Hon. Asher Caruth, Commonwealth's attorney, presented Will S. Hays with a large floral design on the night of his debut. The speech and the Colonel's reply were happy efforts.—John Snyder and wife (Josie Norton) joined the Pavements of Paris co. here. They will make their first appearance in Buffalo.

PADUCAH.

Morton Opera House (John Quigley, proprietor): Ford's Opera co. 3d, 4th, 5th and 6th, to very fair business, producing The Mikado, Princess Ida, Pirates of Penzance and Three Black Cloaks. The co. was snowbound here last week, but have been amusing the people and themselves in sleigh-riding.

MAINE.

PORTLAND.

Theatre: Owing to other arrangements, another co. cancelled dates here for last week, and the house has been closed.

City Hall (Ira C. Stockbridge, manager): The Maritana Opera co. gave The Rose of Castile and Martha 3d and 5th to audiences that tested the capacity of the house. Although the co. was weak in numbers, the performance of Martha was most creditable, Etta Kileski in the title role being especially fortunate. Her rendition of "The Last Rose of Summer" was doubly encored. J. C. Bartlett was a bad amateur, but his musical numbers were well rendered. Miss Edwards as Nancy was particularly pleasing. The orchestra, under the leadership of Mr. Keach, was fairly good.

Items: Lester and Allen are with us 20th, and Frank Mayo, 15th, 16th, 17th.—Gilbert is to give us more Mikado. Since my last advices our community has suffered an untimely loss in the sudden death of Mr. David Moulton, whose Elder Crawford long ago made him a conspicuous personage, especially to the theatre-going public. No man had or made more friends. His genial, open-hearted disposition, his ever-ready friendship and his gentlemanly worth will long be remembered by those who counted on his sincerity and knew its worth. Your correspondent enjoyed his friendship, appreciated its value and mourns its loss.

MARYLAND.

HAGERSTOWN.

Academy of Music (E. W. Mealey, manager): Small houses greeted the Waite Comedy co. which presented Shadows of Life 3d, French Spy 4th, Rip Van Winkle 5th, and Widow Bedott 6th. Good performances. The Moss Family is billed for 11th and 12th; James Owen O'Conor 18th; Gillette's Private Secretary 23d.

MASSACHUSETTS.

LYNN.

Music Hall (James F. Rock, manager): The Ideal Opera co. in Victor, the Blue Stocking was the closing feature of the Star Course series 3d. It is needless to say that the house was packed. Barlow, Wilson and Rankin's Minstrels, *sans* Muldoon and Rankin, kept a large audience in roars of laughter, 4th. Eben Plympton and members of Clara Morris co. came down from Boston 6th, and gave a fine performance of Belphegor, the Mountebank, to a slim house. Mr. Plympton was called before the curtain at the close of the third act, amid applause that would have done credit to an audience twice its size.

Items. A word about our Lynn audiences. Miss De Lussan, one of the best and most attractive singers that has been seen here this season, failed to get an encore and was positively frozen by what is termed the *elite* of this city. Another element composed of yokels, who frequent the gallery on Saturday nights, broke out in loud guffaws during one of Mr. Plympton's most touching scenes. Surely the poor player must feel ill at ease with shoddy tone and ignorance to please.—The dime theatre on Market street has done a very poor business the past week, while a gospel panoramic moral gift show at Odd Fellows' Hall has been crowded every night.—The young poet, James Berry Bensel, an old friend of your correspondent, and well known in literary circles, died in New York City last week.—Linda Johnson, of the Corinne co., was lately married to a wealthy young gentleman of Baltimore, who is also a member of the Merriemakers.—Jerry Grady, for a number of seasons lithographer at Music Hall will go with Atkinson's Aphrodite co. as property-man.

TAUNTON.

Music Hall (A. B. White, proprietor): The Edward Pembroke comb. presented The Danites 1st, 2d and 3d to large houses, at panic prices. This was the co.'s first stand. Especial mention may be made of Pauline Duffield as Billy Piper.

BROCKTON.

City Theatre (W. W. Cross, manager): Lester and Allen's Minstrels played to one of the largest houses of the season 1st. John L. Sullivan was in good condition and gave a fine exhibition. The musical numbers by Harry Howard and Robert McIntyre were pleasing features of the performance.

Items: W. H. Carson, leader of the City Theatre Orchestra, has been engaged to fill a similar position at the Opera House in New Bedford, when not engaged at the former house.—Billy Faunce, the old-timer (city bill-poster), is again doing the work for the City Theatre.—My thanks are due Harry Egerton for courtesies.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Of the three versions of The Private Secretary which have been given here, the Madison Square's, as presented by Leonard Grover's poor co. 1st, is by long odds the worst. Business hardly fair. Lester and Allen's Minstrels, 3d, were given a hard snow-storm to contend with, but 2,151 people braved it to see their performance. While the thermometer was doing problems in algebra with negatives quantities, 4th, 5th and 6th, local talent was presenting the cantata of Ruth to a series of fair audiences. Neil Burgess, 11th; Emma Nevada, 13th; Bennett and Moulton's Opera co. 15th, week.

All Sorts. The most interesting item that I can give this week, is that the wages of the mill operatives, who number 20,000 out of a population of 56,000, have been increased ten per cent. from March 1. As a large part of the patronage of the Academy is derived from this class, managers will appreciate the item.—William J. Duffy was here 4th in the interest of Lizzie Evans.—Harry Howard, of this city, is a member of Lester and Allen's Minstrels. Wonder what has become of Harry's Mirror Quartette.—Charles Leve, leader of Denman Thompson Orchestra, will officiate in the same capacity on steamer *Pilgrim* the coming Summer.—Phil Leve, a brother of Charlie, was here with Lester and Allen.—Lizzie Evans has some very pretty paper.—H. B. Lonsdale, formerly manager of the Bijou Theatre, Boston, is one of the pleasantest advance agents seen here this season. Dropped in the last of the week for Emma Nevada.—Ex-manager George Hackett, who was with the Kiralfys early in the season, is at present in Boston disengaged.—Emma Nevada doubled prices—Bennett and Moulton are confident they will do a big business here. As a low-price attraction has never done business to amount to anything I await the result with interest.

FITCHBURG.

Opera House (F. A. Currier, manager): Devil's Auction 2d. Good performance to a good house. Frank Mayo in Nordeck 5th; return visit; good house.

MICHIGAN.

DETROIT.

Detroit Opera House (C. J. Whitney, manager): Fred Boyton, in Forgiven, first half of week. Poor business. This drama is just as popular as ever, and is in good hands. The rest of the week was filled by Hoyt's Rag Baby. Frank Daniels is, as usual, the life of this absurdity. Mary Anderson 11th, 12th and 13th.

Whitney's Grand Opera House (Charles E. Blanchett, manager): The complimentary benefit to the popular manager, Charles O. White, was a rousing one, and a success in every particular. The Mystic Minstrels were the principal feature of the programme, the return showman acting as interlocutor with all his old-time ease and gracefulness. There is considerable talent in Detroit, and the country at large are under great obligations to friend White, who has thus been the direct means of bringing to the surface a few of the hidden treasures. Si Perkins, with Frank Jones in the title role, was put on Wednesday, and continued afternoon and evening for rest of the week at cheap prices. The business was not especially large. This play consists of good, bad and indifferent lines, but for a cheap amusement it will pass in a crowd, threshing machine and all. Silver Spur co., 11th, 12th and 13th.

The Princess Theatre (Charles A. Shaw, manager): Romany Rye, at cheap prices, will be produced all the week of 8th. Our item in last week's MIRROR regarding the stage of this house was sprung a little too quick, as it has undergone a transformation during the week, and can offer better accommodations.

Squibs: Col. Keyes has been admired all the week by fastidious tailors, etc.—Robson and Crane in The Comedy of Errors at The Detroit, March 22, week.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Bennett and Moulton's Opera co. B did an enormous business week of 1st, presenting Olivette, Girofle-Girofla, Mascotte, Chimes of Normandy, Pirates of Penzance and The Mikado. Standing-room only. The co. returns in May, and crowded houses are assured.

HOLYOKE.

Opera House (Chase Brothers, managers): Crowded houses greeted the Ullie Akerstrom co. every evening last week. The bright, clever and versatile star of the co. appeared to better advantage than last season, and the support was much better.

PITTSFIELD.

Academy of Music (William St. Lawrence, manager): The World played to a large and appreciative audience 3d. Barlow, Wilson and Rankin's Minstrels to one of the largest houses of the season 5th. The audience was well pleased.

CHARLOTTE.

Kellogg's Opera House (B. Kellogg, manager): With the mercury at twenty below, the Tavernier co. played their last week to packed houses. The repertoire was varied, and too much cannot be said in praise of it.

ANN ARBOR.

Opera House (A. J. Sawyer, manager): Frank Jones in Si Perkins, 2d, drew a large house. Fred. Bryton, in Forgiven, 4th. Minnie Maddern 12th; Banker's Daughter 19th, 20th.

FLINT.

Music Hall (Thayer and Page, managers): Starr's Harris Comic Opera week of 8th. Minnie Maddern 18th.

Fenton Hall (Ira Ingalls, manager): Southern Minstrels, 4th, 5th and 6th, drew poor houses at ten and twenty cents.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Prof. Crocker's Equine show is announced for week of 15th. J. H. Wallick's Bandit King attracted only fair houses 2d and 3d.

Redmond's Grand Opera House (W. H. Powers, manager): Egbert Dramatic co. week of 8th, with a nightly change of bill. Thorne's Black Flag co. did a light business 5th and 6th.

Smith's Opera House (W. H. Smith, manager): The past week's business was excellent, a good show being the cause, the Donaldson Brothers and Maud Huth making hits.

Tip: The Philharmonic Orchestra will continue the Sunday night concerts at Powers' Opera House, as long as there's any money to be made.

KALAMAZOO.

Academy of Music (B. A. Bush, manager): Fowler and Warrington's co. in Skipped by the Light of the Moon 2d, to a good house.

Kalamazoo Opera House (Dr. Chase, manager): Week of 1st, Starr's Opera co. played to crowded houses at ten, twenty and thirty cents.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): The Draper U. T. C. co. 1st, 2d, 3d and matinee to light houses. J. B. Polk in Mixed Pickles, 4th, 5th, 6th and matinee. Owing to the carnival parades the business was not as large as this excellent co. merited. Mr. and Mrs. Florence, 11th, 12th, 13th.

Olympic Theatre (Edwin P. Hilton, manager): Alice Oates Burlesque co., week of 1st, in Robin Hood. Excellent business. David Higgins in Burr Oaks, week of 8th.

Carnival Items: St. Paul is in holiday attire on the main streets; the buildings are completely covered with bunting and flags of all nations. There are also numerous beautiful arches, covered with evergreens and lit up with gas jets and Chinese lanterns. Many fine arches and tasty designs built with blocks of ice grace the principal thoroughfares. The beautiful ice palace, lit with electric lights, looms up in imposing grandeur. On Monday night the festivities attending the opening of of the palace took place. The city was brilliantly illuminated, and there was a grand torchlight procession, the clubs taking part in their picturesque costumes and making the welkin ring with their jolly hurrahs. Fine display of fireworks en route. Wednesday morning the air was crisp and sharp at 32 degrees below, moderating during the day The afternoon was taken up by another immense gathering and parade of the clubs, augmented by a large number of organizations from other cities. A feature of the procession was the large sleighs freighted with the gaily decked lady clubs; also the travelling men's clubs, dressed in linen ulsters, straw hats, and each with a palm-leaf fan. A grand reception took place at the Exposition Building in the evening. The storming of the palace with fireworks was a magnificent sight. The city is thronged with visitors from all parts of the country.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): In Mixed Pickles, as played by J. B. Polk and his unusually good co., we had one of the treats of the season. In marked contrast to this was the return of Draper's Uncle Tom co. 4th, 5th, 6th.

Pence Opera House: The Andrews Opera co. is singing nightly to fair-sized audiences and giving good satisfaction. This is the nearest to a revival of prosperity that I have seen at this house for two years or more. The Chimes of Normandy has been the bill for the week. Among the members of this organization is Fannie McIntyre, a lady of Minneapolis, who is making her debut on the comic opera stage this season. So far her work promises fine developments for the future.

Theatre Comique: The Ida Siddons troupe, having recovered from the trials and tribulations of being snowed in below here for some days, is holding forth to large and presumably delighted houses.

Tid Bits: The Ice Palace Carnival and the festivities incident thereto have drawn most all our people to St. Paul this week. It is estimated that 20,000 went down from here in one evening, so it isn't to be wondered at that the Grand hasn't held as many people as usual this week.—Mapleson came up here last season, with many apologies for being obliged to by circumstances, and much talk as to how much money he lost on his engagement; but as he has made arrangements to come again on the 22d, 23d and 24th, it will be seen that he didn't lose so much, as he wants to try it again.

DULUTH.

Grand Opera House (Munger and Markell, managers): Jeffreys Lewis gave Forget-Me-Not 2d and Odette 3d to fair business. Her impersonations were perfect triumphs of histrionic art, and wrought the audiences up to a pitch of enthusiasm never before known here. The support was good. The Grau Opera co. opened a three nights' engagement 4th in The Mikado. Rousing house. Our people were somewhat disappointed in the co.

STILLWATER.

Grand Opera House (E. W. Durant, manager): Jeffreys Lewis in Forget-Me-Not, with an exceptionally good support, to a poor house 1st. Undoubtedly the finest entertainment we have had here in a long time. Miss Lewis is unquestionably one of the finest emotional actresses on the American stage to-day. She was frequently recalled. Charlotte Zittel, as Alice Verney, is a painstaking little actress, and deserved the applause showered upon her. W. H. Thompson as Sir Horace Welby and Franz Reinau as the Corsican were very clever.

Item: J. H. Lane, late manager of Cal Wagner's Minstrels, is still in limbo here. He has been found guilty of not supporting his wife and child, and will be sentenced soon.

MISSISSIPPI.

MERIDIAN.

Meridian Theatre (Levi Rothenberg, manager): Harry Miner's Silver King co. appeared 5th to the largest audience of the season, and gave immense satisfaction. The cast was first-class, and the work of F. C. Bangs particularly good. Camilla Urso Concert co. played 2d to an unusually large audience, which manifested its appreciation by frequent applause. It was certainly one of the best attractions seen here this season.

MISSOURI.

HANNIBAL.

Park Opera House (J. B. Price, manager): Owing to an erroneous impression Zozo met with only a fair house, and that of the male element, 1st. This place is emphatically a one-night stand, as was evinced by the house which greeted this fine spectacular piece 2d. People now regret that they failed to patronize Zozo. Baker and Farron will be here the 17th (if they don't cancel).

SEDALIA.

Wood's Opera House (Charles H. Collins, manager): The Edwin Barbour Dramatic co. have not been enriched by a week at ten, twenty and thirty cents, closing 6th with East Lynne. Patti Rosa 13th.

Smith's Hall: Curtain down. Lessee and manager, J. E. Felton, ejected. Cause—bad record. Another exit for Fulton.

NEBRASKA.

OMAHA.

Boyd's Opera House (Thomas F. Boyd, manager): Evans and Hoey gave three performances of their comical absurdity, the Parlor Match, Jan. 29 and 30, to very large houses, and kept the audiences in a roar as usual. Buffalo Bill, 10th; Rag Baby, 16th; Thompson Opera co., 19th and 20th; Maggie Mitchell, 22; Robson and Crane, 24th and 25th; J. K. Emmet, 26th.

People's Theatre (Burt and Edgerton, managers): The Vincent comb. are playing a two week's engagement and drawing very well.

Item: A lodge of B. and P. O. of E. was instituted here Sunday, 7th, a number of prominent members of the Order coming on from Chicago to perform the installation duties.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Barlow, Wilson and Rankin's Minstrels filled the house to overflowing 2d. Fine performance.

NEW JERSEY.

JERSEY CITY.

Academy of Music (William Henderson, manager): Siberia drew excellent houses all last week, notwithstanding very severe weather, and the play gave great satisfaction. Kate Claxton and her husband, C. A. Stevenson, aided by a strong co., gave Called Back for three nights, opening 8th. They opened to a large house and received unstinted applause. The Paolo Macari of Henry Lee is really a remarkably strong personation both in make-up and dialect, and as a cool, calculating, quick-witted and vindictive villain, compels the antipathy of an admiring audience. The Dr. Ceneri of H. A. Thomas is a fine piece of acting, especially in the fourth act, where he dies in attempting to expose his betrayer. Miss Claxton is evidently in need of rest, as she lacks much of her old-time spirit; her falls are made in a very careful manner. The rest of the co. give good support. Kate Castleton fills out week in Crazy Patch.

Items: Wareing's new theatre in Hoboken will be modelled after the People's Theatre, New York, being one foot narrower and five feet deeper in the auditorium, but giving exactly the same seating capacity. Mr. Wareing will break ground as soon as the weather permits, and expects to open in September. He will only present first-class cos. At the old house Mr. and Mrs. Joe Allen are drawing large houses in A Sister's Oath.—J. B. Studley will appear in A Prisoner for Life at the Academy March 8.—Manager Henderson is running Kate Castleton's Crazy Patch over his New Jersey circuit this week. The circuit includes Paterson, Plainfield and New Brunswick.—Kate Claxton's manager is a very courteous gentleman and a great admirer of THE MIRROR.

NEWARK.

Grand Opera House (Leonard Gray, manager): The T. P. W. Minstrels opened to a packed house Monday night, and as usual were received with enthusiasm. On Wednesday (10th) Field and Hanson join the troupe. Thursday Kate Claxton opens a three nights' engagement in Called Back, and next week the Prisoner for Life fills out the whole time.

Newark Opera House (Fred. Waldmann, manager): T. H. Winnett's European Enterprise began a week's engagement to good house. The comb. is a strong one and includes Silvo, Morris and Gardner, Charles Raymond, the one-legged dancer, and Little All-Right, the Japanese wonder. Good business should be the rule all the week. Next week Gaiety and Lily Clay's Consolidated Comique Burlesque co. fills the bill in An Adamless Eden.

Jots: The Mikado will soon again invade Newark, Templeton's co. being underlined.—Harry Miner's Newark Theatre is still in abeyance; the bids are not yet out.—Bartley Campbell's White Slave, for a wonder, got through last week without any attachments, although they were expected every night.—Frost and snow have had no effect upon the business at the different houses, the attendance being as a rule very large.

PATERSON.

Paterson Opera House (H. C. Stone, manager): Bunch of Keys, 1st, to good house and lively audience. Marietta Nash is a fair Teddy, but hardly as good as Flora Moore. Snaggs is well done by W. C. Crosby, who is an excellent Jack-of-all-trades. My Partner to medium house 6th.

ORANGE.

Music Hall (G. P. Kingsley, manager): Frank Sanger's co. in Bunch of Keys, 2d, to large and well-pleased audience. Theodore Thomas' concert, assisted by Otto Osterello, flutist, 4th, to a large and appreciative audience. Thatcher, Primrose and West, 12th.

TRENTON.

Taylor Opera House (John Taylor, manager): Atkinson and Cook's Dramatic co. week of 1st, changed the bill nightly, drawing crowded houses. The co. gave satisfaction. Princeton College Glee Club, 12th; Kate Castleton, 17th; Wallick's Bandit King, 21st, 22d.

NEW YORK.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): Fred Warde made his first appearance in this city as a star 1st, 2d and 3d, and in the roles he assumed in Virginius, Richard III. and The Gladiator, gave proof to his claim to a position among the best exponents of tragedy. That Mr. Warde is a thorough and conscientious student of his art is evidenced by his watchful care over each and every detail necessary to the perfect representation of the several plays he produces. The audiences that greeted Mr. Warde were not large in number, but were very enthusiastic, and the star was repeatedly called before the curtain. The supporting co. was equal to the demand made upon it. Especial praise is due Miss Mittens Willetts for the general excellence of her work. Emma Nevada drew a large house 4th. The Madison Square Young Mrs. Winthrop co. drew fairly good houses 5th and 6th. This week, Daniel E. Bandmann in a round of the legitimate at cheap prices. Next week Minnie Oscar Gray at low prices.

Academy of Music (Jacobs and Proctor, managers): The attendance last week was the largest in the history of the house. The attraction was J. J. Dowling and Sadie Hasson's Nobody's Claim co. This week Reilly and Wood's Vaudeville troupe. Next, Corinne Merriemakers.

Casino: Gilday and Beane's Chic Coterie pulled fair houses. Present week, Lilly Clay's Burlesque troupe.

Items: Manager Jacobs of the Academy was last week the recipient of an elegant bronze statue of "Adonis" Dixey.—All our places of amusement are running on the low-price system this week.—At the social session of Rochester Lodge of Elks on the evening of the 7th, Edward Babbage, the largest and heaviest Elk in the world, occupied the chair. He turns the scales at 350.—Joseph Chesst, [illegible] and Proctor, at Troy, was called to this city last week by the death of a member of his family.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, [illegible]): House was open only during the first half of last week —Effie Ellsler in Woman against Woman; but the receipts were not satisfactory, as hardly fair houses were attracted. The play and co. were decidedly satisfactory, and the star deserved the favorable impression made here on previous occasions. Frank Evans in Enoch Arden was expected for the remainder of the week; but the co. went to pieces before reaching here. Cowper's Blackmail 11th, 12th, 13th.

Museum (Jacobs and Proctor, managers): Hallen and Hart's Specialty co. did extremely well last week, and are to be succeeded by J. Z. Little in The World.

Central Theatre: The Four Comets co. billed for present week.

Brevities: Louise Pomeroy, who recently played an engagement at the Academy of Music, will have a return date at the Leland in a few weeks.

HARLEM.

Mount Morris Theatre: A very large and appreciative audience attended Fanny Herring's performance of Little Buckshot.

Comique: A small house for Louis Aldrich in My Partner. Co. excellent with the exception of Jay F. Rich, who ranted too much.

MALONE.

Howard Opera House (Ferguson and Meritt, managers): The Stafford-Foster co. in Romeo and Juliet and Othello, 5th and 6th, to good business. William Stafford and Evelyn Foster have made themselves prime favorites with our people, and can always be assured of a hearty welcome. They were supported by a co. of unusual merit.

Item: Manager Ferguson of the Howard is making a business trip through the West, and will visit some of the leading theatres in that section for the purpose of obtaining ideas which he can utilize in the improvement of the Howard. He will also book first-class attractions for next season.

CLYDE.

Town Hall (B. T. Nichols, manager): One of the most noteworthy engagements ever played here was that of James Owen O'Connor and his Shakespearean co., which opened on the 1st for six nights. Hamlet, Othello, Richelieu and The Merchant of Venice were presented in a superb manner, Mr. O'Connor scoring an immediate success in each character, his Othello being especially well received. Of the support, Edward N. Hoyt, Charles Mortimer, Frank E. Mason, Marion Wallack and Mme. Neuville were the most prominent, equally taking the honors, though all were very good. Mr. Mortimer's Cassio and Mme. Neuville's Emilia were great successes, and both were recalled. The house was packed every night by appreciative audiences. Emma Gaintz in Called Back comes 12th.

AUBURN.

Academy of Music (E. J. Matson, manager): Frances Bishop in Mugg's Landing 1st, seemed to satisfy a large audience. Ada Gray in East Lynne 2d, did a light business.

GENEVA.

Linden Hall (Morris Hemingway, manager): The Forresters opened a week's engagement 1st. Good business; co. fair.

LOCKPORT.

Hodge Opera House (John Hodge, proprietor): The Corinne Merriemakers finished a successful week of comedy and comic opera 6th, despite severe criticism in a daily paper.

Personal: M. J. Marteene, of this city, who has been singing The Mikado with a co. in the West, sang the role very nicely with the Merriemakers during their engagement here.—Corinne was presented with a pair of gold bracelets Friday evening. D. E. Bandmann 15th, 16th and 17th.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Dan Sully's Corner Grocery 3d to light business. Abbey's Uncle Tom 6th and matinee to fair business. Pat Rooney 17th; Daniel Bandmann 18th, 19th and 20th.

OLEAN.

Opera House (Wagner and Reis, managers): Young Mrs. Winthrop 3d to a good-sized and highly delighted house. It certainly is one of the purest, sweetest, most homelike plays ever presented on this stage. It was mounted by a very strong co. Gus Williams in Oh, What a Night! 6th, to a large house which he succeeded in keeping in a constant roar of laughter.

CANANDAIGUA.

Kingsbury's Opera House (S. Kingsbury, manager): Ada Gray in East Lynne drew only a fair house 2d. Hungarian Gypsy Band 13th.

McKechnie Opera House (S. C. McKechnie, manager): The Casino Comedy co., headed by Le Clair and Russell, 3d and 4th to good business. Maud Banville's Blondes 15th.

CORNING.

Harvard Academy (G. W. Smith, manager): Dan Sully's Corner Grocery 6th to but fair business. The piece improves after the first act. Standard Dramatic co., with Fanny Gillette, 11th, 12th, 13th. Return engagement.

Items: Hurlbert and Hunting's Circus is wintering here. Working daily on a large amphitheatre on Main street, and intend starting early with a much larger show.—Violet Campbell leaves the Dan Sully co. here; her place will be filled by Anna M. Quinn.

BATAVIA.

Opera House (Harry C. Ferren, manager): Charles H. Clark's Ten Nights in A Bar-Room co. 4th to paying house. Gave satisfaction.

COHOES.

Opera House (P. J. Callan, manager): The Lizzie May Ulmer co., which was to have appeared 4th, failed to materialize owing to the serious illness of Miss Ulmer. Ada Gray in East Lynne 6th. Fair audience. Lillian Lewis 13th.

AMSTERDAM.

Opera House (A. Y. Neff, manager): Atkinson's Comedy co. in Peck's Bad Boy came 4th to good business. Show first-class. The Emma Nevada Concert co. entertained a large and appreciative audience 6th. The singing of Miss Nevada delighted all present, as did the violin and piano solos rendered by the other artists of the co. Net proceeds, $1,000.

Potter Opera House (N. S. Potter, manager): Whitmore and Clark's Minstrels 4th, 5th and 6th to good business. Show fair. Moore and Vivian 11th, 12th, 13th; Rose Levere 16th, 17th, 18th.

TROY.

Rand's Opera House: Lizzie May Ulmer, booked for 5th and 6th, was taken ill in Pittsburg, and also stricken with temporary blindness. Consequently cancelled her engagement here for which there had been a large sale of seats. Charles Atkinson's Comedy co. will appear in Peck's Bad Boy 11th, 12th, 13th.

Griswold Opera House (Jacobs and Proctor, managers): Mazeppa, by Fannie Louise Buckingham and a fair co., was greeted with good attendance last week. This week, Joseph J. Dowling and Sadie Hasson in Nobody's Claim.

Grand Central Theatre (P. Purdy, manager): Moore and Sanford's Star Novelty co. are announced for current week.

Items: Billy McAllister has closed with McNish, Johnson and Slavin's Minstrels, and was in Troy last week.—Charles Mortimer, the young Trojan actor who recently joined the New York co. in which he supports Marion Wallack and James Owen O'Connor, is meeting with success in playing leading juveniles.

BINGHAMTON.

Binghamton Opera House (J. P. E. Clark, manager): Chevalier Antoine de Kontski gave a piano recital 6th to a very poor house.

NORTH CAROLINA.

RALEIGH.

Tucker Hall (J. F. Ferrall, manager): Academy Opera co., with Jeannie Winston as the principal attraction, gave a very finished rendition of Fra Diavolo to good business 2d. Excellent impression; come again.

Regret: John T. Raymond and his co. took dinner in our town on their way to Goldsboro 4th. They pass us by—oh, my!

OHIO.

COLUMBUS.

Grand Opera House (Millers and Okey, managers): Edwin Arden, in Eagle's Nest drew crowded houses all week. The play is one of the best of its kind, and the co. good. Sarah McVicker, Gertie Blanchard, Charles Macklin and Alf. Beverly make strong leaders. This week, Dominick Murray in Escaped from Sing Sing and A Great Crime; next, Willis and Sturgis' Danites.

Comstock's Opera House (Millers and Okey, managers): The Hungarian Band played to small houses Jan. 31 and Feb. 1, 2. The Elks' Benefit, 5th, was a bumper; every seat in the lower part of the house being sold before the doors opened. Taken altogether, the affair may be put down as one of the best local entertainments ever given here. Illustrated Lectures on the Battle of Gettysburg this week. J. B. Polk in Mixed Pickles 19th.

Items: The West Avenue Rink, at which a large painting of the Battle of Gettysburg has been on exhibition the past month, burned the night of the 2d. Loss on building and picture $15,000.—The friends of James McGwine, the banjoist, presented him with a handsome gold-headed cane at the Elks' Benefit Friday evening. Hon. Allen O'Myers made the presentation speech.

CHILLICOTHE.

Masonic Opera House (B. W. Orr, manager): [illegible] and Williams in A Parlor Match delighted a small [illegible]

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at No. 12 Union Square, by THE MIRROR NEWSPAPER COMPANY, Proprietors.

HARRISON GREY FISKE . . EDITOR

SUBSCRIPTION.—One year, $4; Six months, $2.

ADVERTISEMENTS twenty cents per line, agate measure. Professional Cards (3 lines), $3 per quarter. Terms cash. Further particulars mailed on application. Advertisements received up to 1 P. M., Wednesday. Foreign advertisements and subscriptions taken at home office rates by our European agents, The International News Company, 11 Bouverie St. (Fleet St.), London, England; Emile Turquem, 15 Boulevard St. Martin, Paris, France; F. A. Brockhaus, Linkstrasse 4, Berlin, Germany; F. A. Brockhaus, Querstrasse 29, Leipsig, Germany; F. A. Brockhaus, 4-1 Plankengusse, Wein 1 (Vienna), Austria, where THE MIRROR is on sale every week.

THE MIRROR is supplied to the trade by all News Companies.

Make all checks and money orders payable to THE NEW YORK MIRROR, Station D, New York P. O.

Entered at the New York Post Office as mail matter of the Second Class.

NEW YORK, - - FEBRUARY 13, 1886.

***The New York Mirror has the Largest Dramatic Circulation in America,*

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Livingstone, Flora
Lang, Charles F.
Laurence, B. W.
Lewis, George M. (16)
Legrand, Eugenie
Life's Mistake (Mgr.)
Manley, Lawrence
Murdock, Frances
Monico, L. J.
Montgomery, Robert
Malone, J. T.
Mattox, P. S.
Matt, Berry (2)
Murray, Emma F.
Murray, J. W.
Murphy, J. B.
Mayer, Fred
Morrissey, J. W.
Montaine, Clarence
Muzio, E. J.
Madixxa, Doana
Mitchell, George
Mann, Miss A.
Milliken, J. B.
Manson, Alex D.
Minty, Robert
Mestayer, Charles H.
Marco, Mlle. Caterina
Murray, J. K. (2)
Mordaunt, Mrs. M.
McGrath, Frank
Mayo, Ed.
Mann, Rheta
Mack, James
Milton, William H.
Monte Cristo (Mgr.)
Meader, F. G. (3)
Martha, Frank
Morris, J. H.
McNamara, P. J.
Mitchell, Florence
Montford, Manager
Miller, Florence F.
Morton, Wm. M.
Manfred, Louise
Miner, Charles
Neill, James
Nolan, J. W.
Owens, E. A.
Osburg, E. S.
Osborne, Ross
Oakland, F. W.
Oates, Alice, co.
Parr, Helen
Peyton, Virginia
Peterson, William
Phelps, Minnie
Pomeroy, Louise
Price, E. D
Phillips, A. S.
Pond, Anson
Paine, Adele
Pickmann, G. H.
Plympton, Eben
Pendy, John
Poullett, Geo.
Pringle, C. W.
Price, George W.
Raymond, Alice (2)
Robiee, C. M.
Rhodes, Kittie
Roberts, C. W.
Reeves, M. B.
Robbins, F. A.
Richards, C. W.
Rogers, Katherine
Rowe, George Fawcett
Russell, R. Fulton
Russell, Mary
Scanlan, Sadie (2)
Small, Frank A.
Smith, Miss C. M.
Strakosch Opera co.
Slade, S. J.
Shine, Giles
Standish, Walter
Simmonds, Mrs. L.
Starr, Hattie
Smith, J. W.
Scott, William
Smith, Sidney
Sylvester, Louise
Simpson, S. S.
Sturdevant, J. S.
Salmon, J. E.
Seymour, Harry
Sterling, W. E.
Sanford, Walter S.
Saylor, H. M.
Sullivan, Josie M.
Smith, H. W.
Sullivan, Joe
Sisson, O. P.
Smith, C. D.
Sollie, Ida, Florida
Tiffany, Annie Ward
Turpen, Minnie
Tupper, Kim
Tracey, Helen
Toulouse, Herbert
Tremaine, Bessie (2)
Tuthill, Ben
Ulmer, G. T.
Vickers, Mattie
Vera, F.
Von Leer, Sara
Williams, H. M.
Whelan, M. M.
Wiederson, John L.
Wilson, Mrs. Jounes E.
Williams, Fred
Wilson, Harry
Wade, May
Wilson, George
Walsh, John
Wilson, Miss Billee
Wainright, Richard
Wainright, Marie
Webber, Harry
Wade, Fred
Wellington, Rene
Warren, Hal (2)
Wilder, Marshall
Wells, F. M.
Williams, E. L. (2)
Welch, William
Watkins, C. A.
Willard comb.
Wait, Marie
Wellington, Miss Myone
White, F. G.
Young, Bing S.
Yorke, Augusta

The Lesson of Failure.

The benefits for the Actors' Fund at our stock theatres last Thursday were a failure in the financial sense, the gross receipts of the three houses aggregating less than the net proceeds of the entertainments given not long ago at the Casino and the Brooklyn Grand Opera House. No doubt the severe weather, combined with the cessation of horse-car travel on account of the employes' strike, had a depressing effect upon the attendance; but aside from those causes it was shown by the small advance sale that the public felt little interest in the hodge-podge style of performance adopted at the suggestion of the manager who had general supervision of the affair. Had plays been given in their entirety at the three houses there would have been some inducement for people to buy tickets. It was folly to imagine that a jumble of comedies could possess the quality of attraction even if the idea was a novelty. Next time let it be hoped wise counsel will prevail, and the stock theatre benefits be arranged on such a plan as to make the realization of a handsome sum for the Fund at least possible.

Bridging It Over.

A very great mistake was in an opinion made by an eminent city clergyman when he asserted that he would not preach the gospel in a theatre or Academy of Music; that he did not want any bridge, either to let the people go over to the people who went to these places or by means of which these people might be let into the Church across the chasm.

There seems to us considerable hardihood in these expressions and a wide misapprehension of the inherent functions of true ecclesiasticism.

If it be not the province of religion to span the gaps of life with inter-communicating crossings and to build tressles from one jutting pier to another, its conciliatory and cohesive power must have departed. The action of the Church is never more beautiful and admirable than when it throws bridges and pathways which may be traversed to and fro either way by devotional and secular travel.

The homogeneousness of our race is well considered and well provided for when the interchange of work and charitable association is encouraged and makes of all men in the truest sense one brotherhood.

Speech on the Stage.

The complaint is heard on every side that the enunciation of the stage lacks clearness and intelligent distinctness. Incisive and easily audible utterance is a charm which no other excellence can supply. Sometimes the delivery is too rapid, at others it is confused, and more frequently it fails in significant accentuation.

The happy medium would seem to lie between haste and prolongation. Many actors appear to be impelled by the principles governing a recent court witness, who rushed along with such velocity that the Judge was compelled to go to the rescue of the stenographer and beg the verbal torrent to slack its speed. The rebutter of the impetuous witness was, "How can I? I am only in the midst of my story, and can't stop." "But you must stop," the Judge declared; "no living stenographer can possibly take down what you say."

It was in vain—the eclipse of the occasion flew along on the wings of Webster, Worcester, and all the other vocabularies, delivering by computation some three hundred words a minute.

It is certainly a merit in Wagner, whatever default he may be guilty of, that he has made it a prime dogma of operatic performance that the words should have precedence, and that every word shall have all its rights and be delivered with a living recognition.

The debasement of the Italian school has been ascribed in part to the unintelligibility in more senses than one of the libretto.

In this respect a new era seems to be dawning, and that it has the very best precedents in the drama we know from the accurate utterance of Garrick, Kean, Macready, Booth, Forrest and Murdoch.

All of these were elocutionists of the first-class, and they all produced their greatest efforts by syllabic nicety and ardor in the use of words.

In the case of each of these eminent actors are examples where the loyal enunciation of single phrases has brought off the scene in triumph.

By way of furthering the achievement of such successes, it is incumbent on every dramatic critic to take note, as a special feature, of every true and every false usage in this respect. Nothing could better commend the stage and advance its appreciation than a chaste, earnest and clear elocution.

Personal.

DAVIS.—Above is a vignette of Jessie Bartlett-Davis, contralto of the American Opera company, who sang a principal role in The Merry Wives of Windsor at the Academy of Music on Friday night. Miss Davis is one of our best contraltos, and few singers have made so rapid progress on the operatic stage in so short a time.

PITT.—Harry Pitt is quite ill at his residence on Long Island.

CRAIG.—C. G. Craig is still suffering from an affection of the vocal chords.

ARONSON.—Rudolph Aronson has been confined to his home with a severe cold for the past week.

FAY.—Hugh Fay has bought an interest in Grath's Eloped with a Circus and will play a part therein.

DE RUYTHER.—Mme. Julie de Ruyther is lying very ill at the residence of her mother, 245 West 131st street.

KEENE.—Thomas W. Keene will act no more this season. He has decided upon this through the advice of his physicians.

CRANE.—William H. Crane is seriously ill with pneumonia at his hotel in Chicago. On Sunday last his condition was critical.

GILLETTE.—Fanny Gillette has been engaged by Miles and Barton as leading support for Joseph Haworth. Miss Gillette's contract covers a period of three years.

PRESCOTT.—Marie Prescott has received an offer from the Shakespeare Club of New Orleans to play Lady Macbeth in that city on the anniversary of the Bard's birthday.

FITZ ALLAN.—Adelaide Fitz-Allan, Rhea's new leading lady, continues to win favor. A leading Washington critic recently wrote that she easily divides honors with the star.

DAVENPORT.—Louise Davenport (Mrs. W. E. Sheridan) left the city on Monday last for Milwaukee, where she assumed the character of Clio in Bartley Campbell's play last night.

HALL.—On account of continued illness, Pauline Hall fears that she will be unable to fill the leading role in The Gypsy Baron. Miss Hall is suffering from neuralgia and malarial fever.

DOREMUS.—In Kansas City last week Lotta produced a new play by Mrs. Bessie N. Doremus, of this city, called My Larks. The star telegraphed the author that the piece was a decided go.

HAYS.—Will S. Hays, the Louisville bard, has a tempting offer to join McIntyre and Heath's Minstrels. He will probably accept. Mr. Hays recently appeared at one performance of the minstrels.

STANHOPE.—Adeline Stanhope made such a hit as the adventuress in John A. Stevens' Great Wrong Righted, at the People's Theatre last week, that she has been secured for the remainder of the season.

SOTHERN.—Since the *Star* enumerated Ed. Sothern's accomplishments, he has been deluged with invitations to sing, play, write verses and paint portraits for his large circle of female acquaintances.

COGHLAN.—Rose Coghlan has decided to play Our Joan exclusively for the remainder of the season. Artistically Miss Coghlan's tour has been a series of triumphs, while the financial results have been satisfactory.

GOODWIN.—For several weeks past Myra Goodwin has been under the care of a physician, and it has been determined to close her season about March 1. Miss Goodwin played a very successful engagement in Boston last week.

PETERS.—Through a mistake of the management, Maud Peters did not appear as Volante on Tuesday night in The Honeymoon at the Brooklyn Theatre with Margaret Mather. The part was taken at short notice by Daisy Wood, an understudy.

MINER.—Harry Miner will shortly make an extended tour of the South with his family. He will go by rail to Jacksonville, Florida, where he will meet his yacht. It is quite probable that he will pay a visit to the West Indies and the Windward Islands.

AMES.—Amy Ames is meeting with success in Hoyt's Tin Soldier. Miss Ames sacrifices her good looks in the make-up of a servant-girl of the Bridget type, but gives such an original and excessively funny performance that the role stands out distinctly as a creation.

BARRETT.—At the close of his season at the Star Theatre, Lawrence Barrett plays for one week in New England, after which he appears in the principal cities of the South. He then goes by the Southern route to San Francisco, opening a four weeks' season there in May.

FOLLIN.—Alfred Follin resigned from Frederick Bryton's Forgiven company, with which he had been playing leading business for twenty-six weeks, last Saturday in Dayton, and has returned to the city. Mr. Follin is in poor health, and that was the cause of his resignation.

DALY.—During a recent performance at the Temple Theatre, Philadelphia, W. H. Daly, the stage manager, was presented with a gold-headed ebony cane and a silver-mounted silk umbrella, each bearing an inscription. The gifts were enclosed in a plush case, and were presented as a token of good will by the members of the chorus of The Little Tycoon.

WARDE.—Frederick Warde is filling an engagement in Brooklyn this week. On Monday he makes his first appearance as a star in this city at the People's Theatre. He will play Virginius on Monday and Friday, Iago on Tuesday, Damon on Wednesday, Richelieu on Thursday and Richard Saturday night. Wednesday afternoon he is to do Claude, and Ingomar at the Saturday matinee. Mr. Warde says, although he has found many wrecks by the wayside on his travels, that his business has been better than during any previous tour.

CORINNE.—The pretty face of Little Corinne is pictured upon the first page of THE MIRROR this week. The fame of this little prima donna is widespread. She has been on the stage some six or seven seasons as the star of the Corinne Merriemakers, and is to-day one of the most popular attractions in the country. In addition to playing the leading roles in a large repertoire of comic opera, she is also a capital soubrette in farce-comedy. Corinne is an especial pet of the children, and wherever she goes her coming is hailed with delight, and the ladies and little ones flock to the theatre, particularly to the matinees. Much social attention is paid her, and she has received a small fortune in costly presents.

Fighting for "Chestnuts."

"The play which is shortly to be brought out at the Comedy Theatre under the title of A Toy Pistol," said Richard Golden to a reporter of THE MIRROR recently, "is nothing more nor less than my comedy, Chestnuts, and I have given instructions to my lawyer to go ahead at once and prevent the production of the piece. The history of my play can easily be told. It was in January, 1884, while I was with the Carleton Opera company, that the ideas first entered my head. That was fully a year before William Gill, who now claims the authorship of the piece, ever saw it.

"The business introduced into the printing-office was all original and my own, and consisted of the series of different tubes all running to one man—the compositor; the idea of the two floors of the printing-office, with the pole in the centre, down which the 'devil' slid at the cry of 'copy' from the editor; the idea of the telegraph wires running into the office, and the boy pulling a string under the table to indicate that a message was coming; the trick safe and the stuffed dogs. Besides this there was the lesson in dramatic acting, the chestnut indicator, the different signs hanging up, 'We use our own cable,' etc. They were all my own inventions—all created by me. In the second act the business of the electric motor, the baseball cash system, the monkey bell-punch, were all originated by me.

"Mr. Filkins advised me to get Mr. Gill to put in the padding of the piece. He thought that the name would also help the play considerably, as Mr. Gill had been associated with the success of Adonis. He filled up the piece according to my ideas, the work only taking him a few days. I wrote nearly all my own lines and those that Miss Wiley had to speak.

"While Mr. Gill was writing this padding he never suggested one single idea. I copyrighted the first title of Chestnuts, and it was never copyrighted thereafter until after the transfer was made from Mr. Gill to Alexander Comstock, of the Comedy Theatre. Our season closed at the Bijou, Boston, Mr. Filkins not being able to get the company out of town. Mr. Comstock, of the Comedy Theatre, then tried to draw up a contract with me to produce the piece, he paying one half the money necessary and to be entitled to a half interest in the piece. In the meantime Mr. Comstock was negotiating, under cover, with Mr. Gill. I had contracted with Mr. Gill to visit him at a certain time and pay him the money that Mr. Filkins had failed to pay. About the time that this visit was to take place I received a letter from him in which he stated that he had sold the piece to Alexander Comstock. Mr. Comstock claims that he gave $5,000 for the play. I wrote to Mr. Gill that he had no right to sell the work and that I would fight for my rights in the courts."

When seen at the Bijou Opera House, yesterday, where he was rehearsing Lydia Thompson's company in Oxygen, William Gill said:

"Truth and falsehood have been so mixed up by Mr. Golden in this matter that I will settle it as briefly as I can. I arranged to write a play for Robert Filkins, and didn't get my pay; therefore the play came back to me. I didn't have anything to do with Mr. Golden any more than as a member of the company playing in my piece. There was nothing whatever original in his suggestion. The first act of the piece was taken from My Bottle of Ink. The others were borrowed from various sources. Every line in the play is mine. I acknowledge co authorship with nobody."

An Expressive Countenance.

Charles Lamb ascribed to Liston, the comedian, from his wonderful faculty of physiognomical variance, the possession of a wardrobe of faces. Strangely enough, a compliment to William E. Burton as having the Listonian quality gave that actor offence, inasmuch as he did not wish to be regarded as a face-maker, but rather as a personator of character.

We can therefore readily understand with what horror that eminent artist would have learned that there was living in a Western town a female who has 1,400 photographs of herself, each representing a different aspect and a decided change of features. Arithmetic could not easily estimate the various emotions which prompted so many changes on an epidermis of a few square inches. We doubt very much whether any effective expression could have been thrown into any one of the numerous faces. Great actors like Garrick have possessed the power of projecting their physiognomy in an instant to the extreme limits of tragedy and comedy.

A continuous panorama of the Western face-shifter might prove an attraction at one of the dime museums. Woe betide the man, however, who weds that lady and is so unfortunate as to put her out of countenance.

The Actors' Fund.

The trustees met last Friday instead of Thursday, on account of the Fund benefits falling on the latter day. Besides President Palmer, there were present Messrs. Colville, Henderson, Smith, Knowles, Aronson and Fiske. Through Mr. Colville, the Committee on Benefits reported that the receipts of the three performances on Thursday were as follows:

Daly's Theatre	$587.00
Wallack's Theatre	431.00
Madison Square Theatre	414.50
Total	$1,432.50

Mr. Colville stated that the net proceeds could not be given at present, but he estimated that about $800 would accrue to the Fund when all the expenses were paid. A vote of thanks was passed, to be conveyed by the Secretary to the managers of the three theatres who conducted the performances. A committee were appointed to wait on Edwin Booth and Lawrence Barrett, and request them to appear jointly in this city for the Fund; to see the managers of the American and German Opera companies for a similar appearance, and to secure the services of Mrs. James Brown Potter and other distinguished amateurs for a benefit at the Madison Square Theatre. John P. Smith was selected as an agent to visit Washington and other cities for the purpose of organizing entertainments in aid of the Fund. Mr. Smith's expenses will be defrayed by the association—he volunteers to do the work without compensation. A design for the memorial monument to be erected on the Fund burial plot in Evergreens Cemetery was submitted by Mr. O'Donovan, through Manager Henderson, and it met with the approval of the Board. The estimated cost of the work is $10,000. The monument as designed is a massive pedestal of granite suitably inscribed, with a bronze figure representing Drama surmounting it. The height from the top to the ground is 25 feet. An engraving of the proposed structure will be made and copies distributed throughout the country. The banquet committee, through Mr. Aronson, reported progress. It was decided to postpone the first annual dinner until May, when a large number of professionals will be in the city and able to attend.

Additional subscriptions to the Memorial Monument Fund:

Brooklyn Lodge B. P. O. E.	$100
Tony Pastor	50

Twenty-five applications were attended to last week, involving an expenditure of $399. Two funerals, $95.

Six new applications were considered last week—all favorably. Four will come before the Executive Committee to-morrow.

New members and annual dues paid in: William H. Colman, Kate Colman, J. F. Brien, Helen Blythe, Mrs. Sol Smith, Ralph Delmore, Thomas Neff, Ned Nestell, Martin Emerson, Lew Cattell, Harry Mendell, James H. Stoddart, Martin Hoffman, Marion Clifton, Louis Fortie, Moses Reis and D. H. Wilson.

Manager Aronson's Views.

"In my opinion," said Rudolph Aronson to a MIRROR reporter the other day, in a conversation on the subject of the discussion which is going on anent the immorality of modern burlesque and light opera, "it is not the managers who are to blame—if there is any blame to be given for the representations which occupy the stage to-day—but the public itself. The strictures do not accuse the manager of a theatre, but they accuse the public, for it is a self-evident fact that the directors are only servants of the public, and give it what it asks for. That the people crave light opera is shown by the large patronage that class of entertainment receives, and it only needs a look into any theatre devoted to it to show that it is the best people of this city who attend these performances.

"That the public goes to see light opera because of the chorus, I do not believe. They are charmed by the combinations of bright colors, the pretty pictures, the light, cheerful music, the beautiful ensemble. The Black Crook, produced nearly twenty years ago, was infinitely worse than any of the representations of the day, as may be seen from any photographs of that spectacle. The Amazon March has never been equalled by any of the later day productions. Then let us look at the history of the ballet from the earliest days. Let us take grand opera to day, and look at the ballet in Faust at the Metropolitan Opera House. Is the chorus in light opera any more scantily attired?

"Then, to compare this city with others: look at the representations being given at the Gaiety in London and at the Renaissance in Paris and at the home of opera comique, Vienna and Berlin. New York is no worse than those cities. There was never anything put on in this city like The Voyage to the Moon, by Offenbach, at the Gaiété. The costumes were simply awful, yet there were no complaints. Surely the days and ways of Samuel Colville, who brought out the Forty Thieves, with Lydia Thompson, Harry Beckett, Willie Edouin, Pauline Markham, Eliza Weathersby and Alice Atherton; of Alex. Henderson of the Criterion, and of Augustus Harris of Drury Lane, are not being eclipsed at the present time. Surely the influence of comic opera, as compared to plays where the immorality is brought forward, is not so powerful when all is fun and joviality."

The Usher.

Mend him who can! The ladies call him, sweet. In Ushering
—LOVE'S LABOR'S LOST.

Like the Yankee's razors, Jack-in-the-Box must have been made by Messrs. Sims and Scott to sell. I should not have supposed anybody, except a clumsy novice, or possibly John A. Stevens, capable of evolving such a vapid mass of rubbish. Carrie Swain is really a clever little soubrette, and she should appear in something slightly approximating her own worth. If she applied to Marsden, Kidder, Morris, or some one of the plain, every-day American fitters-out of specialty players, she would certainly procure a more acceptable article than the imported trash which now claims her talents. Jack-in-the-Box is certainly mounted faultlessly. But the scenery and other accessories are like Miss Swain—infinitely too good for the play.

* * *

Since Fay Templeton retired from Evangeline, Mr. Rice has had a good deal of trouble in fixing upon a permanent Gabriel. Mollie Fuller and Lina Merville have both had a try at it. Now Irene Verona is getting up in the part, and she will shortly appear in it.

* * *

George Ohnet's latest novel, "La Grande Mereinere," possesses dramatic elements, although the author has not adopted a dramatic style of construction. Mrs. Ettie Henderson, collaborating with Mme. Mathilde Estvan, believes that she has grasped the one and supplied the other quality in a dramatization she has just finished. No name has been chosen yet for the piece. The manager of one of our principal stock theatres is to take it into immediate consideration.

* * *

Manager Hill, during the latter part of Margaret Mather's season in this city, had her Union Square posters sent to nearly every large town in the country and stuck up on the principal boards. The consequence is that Mather is billed now wherever she goes. This managerial device has occasioned a good deal of talk among managers, and advance agents, who for the past month have been confronted everywhere with announcements of Mr. Hill's attraction at the Square.

* * *

Unauthorized and unreliable paragraphs are floating around to the effect that Fanny Davenport will not finish her Fedora season; that Sara Jewett has been engaged to play several weeks in Miss Davenport's role with her company, and that Jeffreys Lewis has obtained the right to present Sardou's drama next season. These reports are without foundation. Miss Davenport will play Fedora until the end of her regular season, the latter part of April. A brief supplementary season in the small towns is contemplated, as Mr. Mantell's contract extends a few weeks beyond the closing of the star's tour. If the plan is settled upon, Miss Davenport will send out her company and her play, engaging somebody — perhaps Miss Jewett—to fill her part temporarily, as she does not care to undergo the fatigue of a longer season than was mapped out last Fall. Fedora will be retained as a feature of Miss Davenport's extensive repertoire next Winter.

* * *

In London they have an Actors' Benevolent Fund, the object of which is similar to our own Actors' Fund. The English institution is not nearly so well off as ours, having on hand a fortnight ago only $3,600, while the American Fund has in its treasury more than ten times that amount. A week ago Saturday was Actors' Saturday in London, and all the players were asked for their annual subscriptions to the charity. Last year the Benevolent Fund relieved 880 people. Of these 741 were "ordinary" and 139 "emergency" cases. Five hundred and eighty-six pounds was paid out in the shape of ordinary loans, and £96 in emergency loans; £1,834 in ordinary gifts, and £65 in emergency gifts.

* * *

The London *Referee* prints an extract from a letter written by Henry A. Jones to THE MIRROR in which the dramatist expressed his gratification at the hearty reception accorded to his latest plays by our people and asserted his belief that "the American public have a habit of judging for themselves and forming independent opinions." The *Referee* construes this as meaning that Mr. Jones thinks 'American playgoers are a much more intellectual and high-toned race than English playgoers." Mr. Jones' words are susceptible of no such construction, although, if the relative intelligence of the British and American publics was discussed, the latter certainly would not suffer. What Mr. Jones meant was exactly what he wrote, and what he wrote cannot be gainsaid. If the *Referee* man doubts this, let him ask some of the London chaps who have been bitten in the attempt to palm off bad plays on our public after forced runs across the water. Mr. Jones sensibly appreciates a success in New York above a "success" in London, for the former is always genuine, while the latter often isn't. The trouble with the *Referee* is that it says savage things merely for the sake of saying them, and it lets no opportunity pass to attack authors, actors and managers who hold aloof from the rather horsey crowd that naturally gravitates toward such a journal. The *Referee*, however, is an alert, fearless and brilliant journal, in which it differs from a good many hammer-and-tongs publications in London and here. The trouble is that its alerncess, fearlessness and brilliance are generally exercised in an unjustifiable and offensive manner.

* * *

Paul M. Potter, who was formerly a member of the *Herald's* editorial staff, and the liveliest dramatic critic that daily has had in a good many years, tells me that he has bought an interest in *Town Topics*, which he will make a bright record of society's doings. The affairs of the stage will not be neglected in its pages. Potter is a clever writer and a capital fellow generally. If *Town Topics* does not achieve success under his administration it will not be for lack of brains, energy and the knowledge of how an able society journal should be prepared.

* * *

An actor, who played last week in Norfolk, copied from the the wall of his dressing-room at the theatre there the following

LAMENT.

Alas! to groan so far from home,
A knight of sock and buskin,
No cash, no clothes, and nearly froze;
No rocks—and shoes a-bustin'.
With streaming eyes, to count the ties,
Inhaling clouds of dust;
Oh, home, sweet home! No more I'll roam
With a "map" that's going to bust.

I'll venture to say the dressing-room bards of the profession will leave many similarly mournful garlands of poesy in their wake this season in all sections of the country.

* * *

After many postponements, Howard Paul has finally determined ts leave us on the 25th of this month. He will dismantle his house in London and return to this city in June, thereafter to make his permanent residence here. Paul has been doing some clever articles for the Sunday *World*. The subject of the next one will be "The Wits of the Savage Club," of whose bright sayings no man knows better than Paul.

The Fund's Good Work.

The best speech on the subject of the Actors' Fund at last Thursday's benefits was that delivered at Wallack's Theatre by Manager A. M. Palmer. When his company had finished playing an act of Engaged Mr. Palmer appeared on the stage and spoke as follows:

"LADIES AND GENTLEMEN:—I feel that if you had your just reward for braving this terrible storm to-day you would be listening now to the gentleman who so worthily presides over this house and whose speeches in front of the curtain, as we all know, are as delightful as the entertainments he has given us for so many years past upon his stage; but it was part of the ingenious plan arranged by our good friend Mr. Daly to mix the managerial babies up, and so I appear here to fill up a little time while the property man is sweeping up the crumbs of Belinda's tarts and Love (now at the Madison Square Theatre) is mounting his Crutches to hobble up here for your further entertainment. I am to say a word in behalf of our Actors' Fund, I am often asked why does this Fund exist? What is the need of it and what does it do? Why are actors, who, when they strut their brief hour upon the stage, appear the happiest and most prosperous of beings, ever the needy objects of charity? There are several reasons for this, and one is that the actors are at once the most improvident and the most generous people on earth. The actor, in most instances, lives well—when he has the money he lives freely and generously. As his business is to entertain others, he feels that outside of business he must entertain himself by giving his social qualities their full bent. His charity is unbounded. Those fine qualities which make him an actor made him tender-hearted and generous, and he is quite as generous and open-handed toward people out of hic profession as toward those in it. He never, or very infrequently, learns the art of saving—still less frequently does be practice it. Then the actor is seldom very largely paid. When I say this, I refer of course to the average actor. I do not mean those favorites of the public whose names are in every mouth, but I mean that larger class who are the hewers of wood and drawers of water in stage life.

"The necessary expenses of their calling are many and their work is hard and wearing. In these days especially, when nine-tenths of the dramatic profession in America have, during the season, to spend their days in railway trains and their nights in the cold dressing-rooms and on the cheerless stages of provincial theatres, it may be truthfully said that they are about the hardest worked if not the most terribly over-taxed people in the land. Life to them is in most instances a struggle and a strain. It so happens, therefore, that, among these people, there is often the greatest want. Sickness and death overtake them, and they are without means to ward off the devastations of the one or to secure for themselves proper burial when they succumb to the other.

"It is that these dependent members of the profession to which we belong should not be left to the tender mercies of the outside world, but that they might be cared for by their fellows and their wants relieved by those upon whom they have a right to call, that the managers and actors of New York and Brooklyn, together with their fellow-managers of Boston, Philadelphia, Chicago, St. Louis and San Francisco, founded, four years ago, the Actors' Fund of America.

"The organization of the Fund was begun in March, 1882, but it was not until June of that year that active operations were commenced. From that time on its work has been pushed with all the vigor and devotion of which its managers are capable The total receipts of the Fund from June 7, 1882, to Jan. 20, 1886, were $91,680 20. Of this, by far the largest portion was raised by benefit performances given in the principal theatres of the United States; but a considerable portion of it was donated by some of our non-professional friends, Mr. James Gordon Bennett having given us the magnificent sum of $10,000, and Mr. John Jacob Astor $2,500 The Fund has a permanent investment of $27,000 in United States bonds to provide against contingencies; it has also on hand in bank $9,541.17. The rest of its receipts, except $5,000 premium in bonds, or the total sum of $50,139 03, has actually been spent in its charitable work.

"The plan of the Fund has been to confine its labors strictly to caring for the sick and burying the dead. Acting under this rule, it has during the four years of its existence given much needed relief to 774 people, who, without its ministering hand, would have been left to the cold charity of strangers; it has given decent and Christian burial to 150 who would, without its care, have filled paupers' graves. It is a part of the plan of the Fund that the names of the beneficiaries shall not be revealed, otherwise I could rehearse to you tales of the help it has brought to those whose presence upon the stage in their days of health and prosperity has been your entertainment and delight, which would, I am sure, touch your hearts more than the mimic sorrow which they knew so well how to portray.

"I may add that the Fund—although an Actors' Fund—does not confine its work to actors alone. It helps, without question, all who are in any way connected with our business, from the scene shifter to the leading artist, and no membership in the Fund is required in order to secure its benefits. Besides the work of charity, the Fund has also endeavored to do something for the well and living actor. It has provided for his use a comfortable reading and writing room at No. 12 Union square, and it is in contemplation to purchase at no distant day a permanent building to serve as the headquarters of the profession, wherein may be a library and reading room, as well as a small hospital for the sick.

"The work, ladies and gentlemen, is almost limitless, and I think you will agree with me in saying it is a much needed work. For your interest in it, as manifested by your presence here upon this most unpropitious day, we return you our grateful thanks, and we are encouraged to hope, by your favor, that we and those who come after us may be able to carry it on in a manner worthy of our profession and of its generous supporters."

The McCullough Monument.

The committee having in charge the erection of a monument to the memory of John McCullough have settled upon the plans for it, and now they are actively engaged in raising subscriptions for the purpose. Above is a picture which will furnish an idea of the general design of the memorial. Captain William M. Conner is the chairman of the committee, William F. Johnson the treasurer, and M. A. Canning the secretary. In their circular-letter soliciting subscriptions they say: "It is proposed to construct a crypt for the remains, and the superstructure will be of granite, thirty-two feet high, and surmounted by a statue of Fame. The open arch will cover a statue of our friend in bronze, heroic size, in the character of Virginius, elevated upon a pedestal five feet high.

"In deference to the wishes of the family and the strongly-expressed public opinion, it has been decided to erect the monument in this city (Philadelphia). The cost will be about $21,000. It is felt by the committee that this should be borne alone by the loving friends, of whom no one had more, as a last tribute to one of the most genial of men; and to that end this appeal is sent for a contribution fitting your ability to give. It is desired that the contracts should be let at once that the object may be accomplished at an early day." Subscriptions will be received by Mr. Canning, the secretary, whose address is 132 South Sixth street, Philadelphia.

Sheridan and Barrett.

"There is no truth in the report that I have been engaged by Lawrence Barrett for his leading support," said William E. Sheridan to a MIRROR reporter the other day. "I have had an offer from Mr. Barrett to support him on his tour from Washington out to San Francisco, which leads me to believe that he may intend reorganizing his company; but I have not accepted, and I do not know that I will. Other matters have been talked over between us, and one arrangement we have come to is that I may play Brutus to his Julius Cæsar if he brings it out at the Star Theatre, which is very problematical. I was looking over some memoranda recently, and I found that the last time I had played Brutus was thirteen years ago, at the Park Theatre, Brooklyn."

"What are your intentions for the rest of the season?"

"I hardly know. When I came in, a few weeks ago, it was my intention to reorganize and go out again. I had any number of dates—in fact, a pocket full of them; but I did not think the prospect very alluring. Now, however, I think it quite likely that I shall go to New Zealand and afterward to Australia. They are great countries for me, and I have always done exceedingly well in them. It has been my intention for a long while to play a Summer engagement there, and H. M. Abbott, the well-known theatrical manager, has offered me a season of thirteen weeks, opening in April. I have written to him to ask him to make it later in the season, as it may not be convenient for me to leave here so soon. When I played there last, with the intention of not going back, I had a season of sixteen nights in Auckland alone, and since that time—1882—they have had no tragedy whatever. So you see that it is a fine field."

A Peep at the Leather Patch.

"I can give you but a limited outline of the plot of The Leather Patch," said Manager Hanley, of Harrigan's Park Theatre, to a MIRROR reporter the other day, as he sat in his office busily engaged in attending to the morning's mail that lay in a heap before him. "I have only heard the play read a couple of times, but from this I believe the play will be a great go. Mr. Harrigan's part is that of an Irish undertaker, Jeremiah McCarthy, who has a virago for a wife in the person of Madelaine (Mrs. Annie Yeamans). She has an inordinate desire to rule over the destinies of that one domestic hearthstone with an iron hand, and up to the opening of the play she succeeds admirably, for Jeremiah is getting to be very subdued.

"By degrees, however, he manages to throw off this submissiveness, and with the aid of his two friends, Judge Herman Doebler (Harry Fisher, who will once more be seen in one of those German parts in which he excels), and Airey McCafferty (M. J. Bradley), he carries out a well concocted scheme by which the tables are to be turned and the shrew is to be tamed. He is suddenly taken ill and apparently dies. Then he is put into his coffin and taken over the ferry to Calvary Cemetery. He appears throughout a part of the play as his own ghost, and a great deal of fun is the result of his untimely visits to the scenes of his former glories. Robert McQuade (John Sparks) is after the widow, and the effects of the ghost's visits are very amusing.

"The piece receles its name from the fact that a certain will is sewed up in the leather patch of one of Jeremiah's old pairs of trousers which are stolen by Jefferson Putnam (Johnny Wild), who pawns them. The pants travel all through the Hebrew second hand stores of Baxter street, and give the opportunity for the Five Points scene, which will be one of the grandest ever put upon our stage. Our carpenters are working day and night now to get the play in working order for next Monday night; but you may be sure that everything will be in readiness, as rehearsals are going on daily. Dan Collyer is to play, for the first time with Mr. Harrigan, the part of a negro wench, and I think he will make a big hit. Besides the songs already given to the press, and which are to be well distributed through the piece, 'Dinny Grady's Hack,' 'It Showered Again,' 'Baxter Avenue' and 'Put on Your Bridal Veil;' there will be a number of negro hymns by Mr. Braham that are very catchy and tuneful. In the second act there will be a view of Paradise Park in all its glory."

Professional Doings.

—Elliott Barnes is recovering from a slight attack of pneumonia.

—I. C. Varian has leased the Potter Opera House at Amsterdam, N. Y.

—Victoria Schilling has entirely recovered from her recent indisposition.

—Edward H. Carroll has been engaged for the Bartley Campbell White Slave company.

—Al. Hayman intends taking a flying trip to San Francisco in the course of four or five weeks.

—The season of May Blossam has been so successful through the South that it has been extended through May.

—It is reported that every seat for the opening night of The Toy Pistol at the Comedy Theatre, Feb. 20, has been sold.

—Jennie Williams will shortly leave Harrison and Gourlay's Company. Minnie has been engaged for the Toy Pistol company.

—The following dates are open at the Court Street Theatre, Buffalo: Feb. 20, 25, 26, 27; weeks of March 8 and May 10, 17 and 24.

—H. E. Dixey has bought a box for the benefit to be tendered to the Polish Exiles by Madame Modjeska on next Thursday afternoon.

—A new hall, seating 850, has been erected in South Framingham, Mass. The Globe Amusement Company are its directors. The stage is commodious and the scenery good.

—Cornelli's Japanese troupe, instead of going to Paris, has been engaged by George Brotherton, and now appears in the last act of The Little Tycoon, which is still running successfuly at the New Temple Theatre, Philadelphia.

—Crossen's Banker's Daughter company did not make its appearance on the stage of the Third Avenue Theatre until yesterday afternoon, owing to a defect in the electric-lighting apparatus. The losses to Mr. Crossen were settled amicably by J. M. Hill.

—Flora Moore has returned to the road with a comedy company, and is playing through Pennsylvania. As a reflex of hard times, her manager had to advance about $100 in board-money before certain members of the company could secure their trunks and leave the city.

—O'Connor Roach has offered to buy from Denman Thompson his play, *The Old Homestead*. Spirits; but Mr. Thompson will not sell, believing that the Spirits will yet coin money to the box-office.

—Alice Brown writes THE MIRROR that she has had employment just three weeks this season, though she has had offers innumerable from risky managers. Miss Brown finds it cheaper to remain in New York than to pay hotel bills on tour, with salary-day an *ignis fatuus*.

—A. M. Palmer is beset with applications for the right to play Saints and Sinners. He intends to retain it, however, in the Madison Square repertoire. Several plays are in view to follow Engaged. The M. S. season ends early in April. The company goes to Boston early in May.

—Gilmore's monster concerts in aid of the Parnell Parliamentary Fund take place at the Madison Square Garden on Sunday afternoon and evening, Feb. 14. A host of volunteers are on the list, among others Mme. Bella Cole and Levy, the cornetist. Several selections of popular and patriotic Irish airs will be discoursed. The Gilmore Band will be increased to 150.

—A pleasant musicale was held on last Sunday evening in the studio of Alfred Thompson in upper Broadway, among those present being Edward Solomon; Lillian Russell, Selina Dolaro, Alexis Markham and a number of others. Selections from Xanita were sung by Miss Russell and Mme. Dolaro, and the little entertainment was voted a decided success by all present.

—Helmer and Leitz are progressing finely with their new establishment at 125 Fourth avenue. Mr. Helmer is an artist in his special field, and his work is not excelled. He is the only ladies' hairdresser in this city who makes theatrical wigs. His King Lear wig and beard, which George Edgar wears, is one of the best achievements in this field that has been seen.

—The management of the Brooklyn Times Job Print have purchased the extensive stock of blocks belonging to J. E. Jackson, of 12 and 14 Spruce street, this city, and in a few days will issue a new catalogue and price-list. These cuts cover the field of comic opera, burlesque and minstrelsy. The Job Print refers to leading managers as to the satisfactory nature of its work, and as to promptness and accuracy in filling orders.

—R. L. Downing's support in Venture the Exile will include Constance Hamblin, Mrs. W. G. Jones, May Brookyn, Frank Roberts, W. A. Sands, Joseph Maple, Jr., G. W. Forres, Joseph Brennan, Joseph Wilkie and Joseph Bives. Some of T. W. Keene's time has been secured. There will be new costumes and music. The rehearsals are under the personal direction of George Hoey, one of the adapters. A. B. Anderson, the manager, looks forward to a successful season.

—H. A. Thomas and William H. Sterling have formed a co-partnership under the firm name of H. A. Thomas and Sterling, Art Lithographers. The facilities of the establishment have been increased, and Mr. Thomas, at the head of a corps of experts, will devote himself solely to the conduct of the artistic department. The offices and work-rooms are at 47 East Twelfth street. The new firm starts on its way with the best wishes and a large share of the patronage of the profession.

—The burlesque Princess of Trebizonde will be produced at Koster and Bial's on Monday next. New specialties will be introduced by Georgie Parker, Clarence and Warner, Harry Morris and others. The Dare Brothers, European acrobats, will also make their first appearance. The cast of the new burlesque includes Louise Lester, Paul Bouvé, Louis Burt, Sophie Hummel, Jessie Warner, Harry Morris and Fred. Warren. The costumes have been designed by Baron De Grimm.

—The Grand Music Hall at St. Louis is seated with 3,600 opera-chairs. Entertainment Hall, in connection therewith, has a seating capacity of 1,250. The stage of the Grand is 65x120 feet, proscenium 74; that of the Entertainment, 36x63, proscenium 36. The acoustics of both are perfect, and the lights are the Edison incandescent. These halls are equipped with scenery and all the accessories for elaborate dramatic productions. No Sunday performances are allowed. J. H. Johnston is the general manager.

—Professor George Lasar has completed a five-act romantic tragedy entitled Andrewan Pawlowna, the theme of which is the sacrifice made by the heroine to save her native town from the hoof of an invader. A few passages heard read breathe much heroism and poetic sentiment. The plot is partly historical, and the scene is laid in the Fifteenth century. The tragedy gives ample scope for scenic effects. The author, who is a musician, actor and stage-director, has painted designs for the costumes, and hopes soon to prevail upon some manager to give the work a hearing.

—It is stated that the business of the first week of the engagement of Edwin Booth at the Fifth Avenue Theatre was larger than that of the corresponding week of last season, when the tragedian played to an average business of over $10 000 per week for four weeks. At the matinee on Saturday the receipts were the largest ever taken at this theatre for any performance at regular prices. It was $90 better than Mr. Booth's best house last season, and it was $200 better than any Mikado performance except the Sullivan night, when the prices were advanced. Many persons who wanted to see Hamlet neglected to apply for tickets until late in the week, and hundreds of people were turned away on Friday night and on Saturday afternoon, unable to get even standing room.

—John Gourlay in a letter explanatory of his little fuss with Frazer Coulter says: "Much was said in joke, but Mr. Coulter assumed the aggressive from the first. Names were mentioned that I respect both on and off the stage. I remarked that I worshipped at the shrine of Edwin Booth. Mr. Coulter knew better tragic actors than Mr. Booth, and intimated that I was in close proximity to one of them. I couldn't agree with him. Our argument grew warmer. Mr. Coulter made use of vile language, which I promptly resented, and I have yet to learn that I went through a glass case, etc., etc. My appetite is good, business is good, and I feel as well as ever. I have the honor of numbering among my friends such names as John T. Raymond, N. C. Goodwin, John A. Mackay, Henry Dixey, and almost every other gentleman of prominence on the stage. I hold the opinion of the dramatic profession in too high esteem to allow the remarks of yesterday to pass unnoticed, otherwise I should not again refer to the unwelcome subject. JOHN GOURLAY."

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

since 6th. Samuel Klein, who has had charge of this house since the opening of the season as assistant manager, has resigned his position.

Clough's Opera House (E. Kauffman, manager): Rice and Barton's Minstrels, 1st and 2d, played to bad business. Business had been bad with the co. for some time, and it went to pieces here. Two of the members of the band secured positions with the orchestra of this city, and the rest of the co. have left the city. A portion of the baggage is held here for hotel bills. Ford's Opera co. is booked for 20th.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): Rag Baby 1st, to immense business—about $625. Frank Frayne 12th and 13th.

Black's Opera House (Samuel Waldman, manager): Bennett and Moulton's Opera Co. A played a very successful engagement last week.

Picked Up: Gertie Maddigan, contralto, late of Duff's Opera co., joins the Bennett and Moulton Opera co. here; also three people from Chicago. Manager Baker, of the co., is a most genial gentleman, whom it is a pleasure to know. Your correspondent is indebted to him for courtesies. He effected by telegraph in this city, 6th, the purchase of the Black Crook from Kiralfy Brothers for $7,560.

DAYTON.

The Grand (Reist and Dickson, managers): The popular Rag Baby drew exceedingly large audiences 2d and 3d. In addition to being one of the most laughable skits now on the road, its cast contains an old Dayton boy. Although many years had elapsed since his pleasing features were familiar on our streets, nevertheless there was a large number in the audience, who gave Frank Daniels a most friendly welcome. Old Sport seemed to realize that he was at home, and cut up worse than ever. Frederick Bryton in Forgiven played a return engagement 5th, 6th and matinee, to large and highly pleased audiences.

Cues: Frank Daniels was the guest of relatives while here.—Manager Larry Reist entertained the following theatre people in his sanctum Saturday evening: A. Q. Scammon, Ira K. Newhall, Al. Schrable and Harry Lee. During the evening Mr. Schrable favored the boys with some splendid singing and banjo playing.

Obituary: Albert Bolano, usher at the Grand during the past three years, died very suddenly at his residence in this city. Al., as he was familiarly known, had a large circle of friends—not only here, but in the profession—and all will be pained to learn of his death. The attaches of the Grand acted as pall-bearers. He was interred at Lewisburg, O., 6th.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): Wallick's Bandit King, the only attraction during the week, had fair houses 5th and 6th.

People's: A Hazel Kirke comb., headed by Fenwick Armstrong and Lottie Blair, have drawn good houses for the week closed. Joseph Kerne, 8th, week. Esmeralda, 15th.

WASHINGTON C. H.

Opera House (Jackson and Millikan, managers): Leland Opera co. 5th and 6th to good business. J. F. Kearney as Ko-Ko and Alice de Esta as Nanki-Poo deserve mention.

YOUNGSTOWN.

Opera House (J. W. McKeown, manager): A handful of disappointed people saw the curtain fall upon a threadbare performance 4th. "Aphrodite Still in the Ring is the somewhat mystifying and extremely unclassical name of the skit in which Miss Weathersby and Harry Brown are rapidly losing prestige. The Redforth Concert co sang and played to a packed house 5th. The most pleasing performance was the whistling of Miss Warner by note from sheet music. Her trilling and staccato notes were loudly applauded.

SANDUSKY.

Biemiller's Opera House (William J. Stoffel, manager): Frederick Bock co. played 5th and 6th to fair houses, in Monte Cristo and Power of Money.

Item: Owing to the illness of Frederick Bock, his co. was disbanded here last night. Mr. Bock went from here to Toledo, at which place he will remain for several weeks, receiving medical treatment. His manager Frank L. Yerance, left for New York, as he stated, to take the management of the Law and Love Company. Other members of the co. had engagements at various points.

SALEM.

Opera House (F. W. Allison, manager): Myrtle Ferns co. opened 1st for three nights. Business was rather light, and fell far short of what this really excellent co. deserved. May Treat is a charming actress, with a very attractive stage presence. J. D. Clifton is an excellent actor. Ida Siddons' Burlesque co. booked 19th.

NEWARK.

Grand Opera House (J. B. Jones, manager): The Hungarian Gypsy Band gave a concert 1st to a fair and well pleased audience.

XENIA.

Opera House (J. A. Hivling, manager): Lester and Williams' Parlor Match co. 5th, to large business. Leland Opera co, 16th.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager): Sargent Holtsworth delivered a very interesting lecture on the Battle of Gettysburg to a packed house 5th, every seat being reserved two days before. It was undoubtedly the largest house of the season. Rose Coghlan and co. presented Our Joan to only a fair-sized audience 6th, but a better performance has not held the boards this season. Miss Coghlan as Joan is certainly a charming and talented actress, and portrays the character perfectly, and justly deserved the recalls at the end of every act.

Item: The following notice was clipped from one of our daily papers: "A New York dry goods drummer informed a business firm to-day that Canton had been written up in one of the New York papers recently as being a bad city for amusements, and that all our mills and manufacturing establishments had been shut down. The gentleman was surprised to find that Canton was just as busy as any other city he had visited." The article was evidently written by some disappointed theatrical man. Canton gets her share of the best cos. on the road, and they generally find as large audiences as they do in any city of 20,000 population.—Manager Schaefer is slowly recovering from his severe illness, and will be about attending to business in a few days.

LIMA.

Faurot Opera House (Quincy Kilby, manager): The Lester and Williams Parlor Match co. played a return engagement 2d to fair business. E. L. Williams was taken sick in Muncie 1st, and could not play. His part of Old Hoss was taken by Frank Pierce, the treasurer of the co., who played it very well. C. M. Lester and Jennie Yeamans repeated their success of last fall. Rose Coghlan was greeted by a good-sized audience 5th, in Our Joan. Miss Coghlan was supported by a splendid co. It is a rare treat to see such a star, play and co. after the numerous farce-comedies, "laughing sensations," etc., that have flooded the country the past few years. Fred. Bryton, 15th; Fun on the Bristol, 15th.

Items: E. L. Williams was able to leave for Cincinnati 6th.—A Press Club is being talked of.

IRONTON.

Masonic Opera House (B. Fiellsberry manager): McIntyre and Heath's Minstrels Minstrels had a packed house. Not only the best house of the season, but the largest that any Minstrels ever drew here. Professor Reynolds, mesmerist, to fair houses 5th and 6th.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ellsler, manager): Janauschek played last week to average fair business. Her usual repertoire was adhered to. An excellent co. supported the star, and the different plays were rendered in a faultless manner. Duff's Mikado, 8th; Rag Baby, 15th.

Library Hall (Frederick A. Parke, manager): Lizzie May Ulmer filled in the first three nights of last week in Dad's Girl, to only fair business. Mapleson's Opera co. the remaining nights of the week, to large patronage. Murray and Murphy in Our Irish Visitors, 8th; Alone in London, 15th

Academy (H. W. Williams, manager): The Rentz-Santley comb. last week, to good attendance. All-Star Specialty co. 8th; Nelson's Vaudeville Coterie, 15th.

Harris' Museum (P. Harris, manager): After Dark all last week, and played to good business. A Wife's Honor, 8th; Rip Van Winkle, 15th.

Chalet Museum continues to enjoy a very liberal patronage, and the attractions offered are in the main good.

Gas: The Opera House at Washington, Pa., is having a new drop-curtain painted.—The Ettie Cogswell co. is at Seanor's Opera House. East Liverpool, O., this week.—Lillian Burkhart, supported by a very fair co., gave Queen's Evidence at Minor Hall 3d, to good attendance. The performance of Miss Burkhart was quite commendable.—Charles H. Dittman is one of the best and most genial of Colonel Mapleson's many attaches. The gentleman left hosts of friends behind him.—A type-setting contest is being arranged for at the Chalet Museum.—The Mapleson Opera co. has been booked at Library Hall for a full week next season.—Manchester and Jennings will have a show of their own next season.—Lillian Spencer is preparing to produce Aurelian at an early date.—The Martell Family will be with the Barnum show this season.—Lizzie Jeremy is still at her home in this city, confined there with a sprained ankle.—The mother of M. J. Tobin, of the Academy, died last week. Mr. Tobin has the sympathy of a large circle of friends.—Manager Ellsler deserves great credit for obtaining the Duff Mikado co. for the Opera House. He was obliged to pay a heavy bonus to get the co. here.—The Wilbur Opera co. comes to Harris' Museum, March 8.

HARRISBURG.

Opera House (Markley and Till, managers): Galley Slave drew a fair audience 1st. The play was well given by a fairly strong co. Ezra F. Kendall presented his new play, A Pair of Kids (another title would have been equally appropriate), to a fairly filled house 2d. This most amusing young comedian, with his quaint, dry methods, fairly took the house by storm, and repeated the success which greeted his efforts in the past of Dr. Mulu Medicus, while with the We, Us & Co. part of last season. The co. supporting is composed of good people, and gave very efficient aid. Markley and Till were so well pleased with this skit that they had it repeated 6th, to a much larger house, and the same satisfactory result.

Opera House (H. J. Steel, manager): A Bunch of Keys 5th, to a light business, which is to be regretted, as the keys were jingled with pleasing effect on those who attended. Kate Thayer took the part of Ruth in The Pirates of Penzance, 4th. This lady did very well in the opera, but was somewhat outshone by a local soprano, Mrs. Dr. Rahter, who, as Mabel, fairly electrified the audience by her superb singing and strong acting. The co., for amateurs, did well, and the house was crowded by our best people. The Breadwinner, 10th, 11th, 12th.

CORRY.

St. James Opera House (O. E. Gleason, manager): Young Mrs. Winthrop drew a fair house 1st. The co. was booked for Franklin on that date, but owing to burning of the Opera House at that place came here. The finest co. that has visited us this season. Daniel Sully's Corner Grocery, 2d, to good business, giving a fine performance and good satisfaction.

ALLENTOWN.

Music Hall (G. C. Aschbach, manager): The preliminary opening, 2d, was a great success. Never in the amusement history of Allentown has there been such an outpouring of the intelligent classes, and the seating capacity on the first night was thoroughly tested. The attraction, Willow Copse, with its excellent co., was presented in first-class style, and as this was its second presentation in a little over two weeks. I can but say it gave the same excellent satisfaction.

Puffs: Manager John Mishler and wife attended the opening. It is now nearly a year since Mr. Mishler's last visit to Allentown, and he was most royally received by his many friends. John looks exceedingly well, and speaks in the highest terms of Music Hall. Mr. Aschbach is highly gratified at his successful opening.

POTTSVILLE.

Academy of Music (W. W. Mortimer, manager): Louise Arnot week of 1st, in Two Orphans, New World, Camille, Celebrated Case and Little Detective. Overflowing houses at panic prices. Siberia, 11th; Toy Pistol, 12th.

TITUSVILLE.

Academy of Music (R. W. Barnsdall, manager): The Wilbur Opera co, delighted a fair house with The Mikado 4th.

Item: Our new opera house will soon be finished. The opening will probably take place toward the end of this month.

OIL CITY.

Opera House (Kane and Rogers, managers): Wilbur Opera co. 2d, in The Mikado. Fair business. Best presentation of the opera we have had. Gus Williams 4th, in Oh, What a Night! giving excellent satisfaction to moderate house. Support good.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Sparks co. in A Bunch of Keys 3d, to fair business. Louise Aldrich in My Partner 5th, to light business. His support was first-class.

EASTON.

Opera House (W. M. Shultz, manager): Katharine Rogers, with a really good co., played to poor houses and cheap prices 4th, 5th and 6th, Claire, Led Astray and Hunted Down being the plays. The extremely cold and stormy weather is chargeable with the sparse attendance.

MEADVILLE.

Academy of Music (K. A. Hempstead, manager): The Wilbur Opera co. sang The Mikado Feb. 3 to a packed house, giving a fine entertainment. Gus Williams in Oh, What a Night! 5th. Business and performance both good.

READING.

Academy of Music (John D. Mishler, manager): The Willow Copse, as presented by C. W. Couldock and co., was one of the best acted dramas that has been played here this season.

Grand Opera House (George M. Miller, manager): The Breadwinner, by the Sanford Dramatic co., with Rose Easton in the principal role, 1st, 2d and 3d, drew good houses. The Ivy Leaf, 12th and 13th.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): The Galley Slave by a good co., including Frank Roberts as Sydney Norcott and Virginia Marlow as Cicely Blaine to good business 2d. Ezra F. Kendall, ably supported, in A Pair of Kids, 3d, to light house. The audience, however, were highly delighted, as it was the most laughable performance of the season. The Breadwinner to very good houses 4th, 5th, 6th. The leading role was taken by Rose Easton, whose rendition of the character of Nellie Bentley shows her to be possessed of strong emotional power.

Death: Harry L. Hartmyer, publisher of the Opera House programme, and also well known as a manager on the Eastern Pennsylvania circuit, died suddenly 5th of apoplexy.

ERIE.

Opera House (Henry A. Foster, manager): With the exception of Monday night, houses have been small all week. Frederick Bock in Monte Cristo and Power of Money was supported by a very poor co., and but little merit attaches to the star's rendition of Dantes, or the twin brothers Forsyth in Power of Money. Fields and Hanson, in their amusing sketch, Music Conquered, appeared as an afterpiece, and in some measure atoned for the shortcomings of the legitimate. The latter part of the week the Joseph Proctor co. appeared in Virginius, Nick of the Woods and Married Life. As Virginius, Mr. Proctor was twice called before the curtain, and in the Jibbenainosay he received the same well-merited compliments. Co. fair. Frank Allen as Lucius Icilius made a very favorable impression.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): Lester and Allen's Minstrels 12th, 13th. Week of 15th James O'Neill's Monte Cristo co.; 22d, 23d and 24th Haverly's Minstrels. On Monday night of last week the Boston Ideals gave Victor the Blue-Stocking before a very large and refined audience. On Thursday evening and rest of the week Couldock's Willow Copse co. appeared before a packed house.

Providence Opera House (Robert Morrow, manager): Kiralfys' Rat-Catcher this week. Week of 22d Margaret Mather. The past week Stetson's No. 2 Mikado co. was the attraction, opening before a large house, and with the exception of the two matinees was the only performance attended by more than fair-sized audiences.

Theatre Comique (J. D. Hopkins, manager): Arrivals for the week are the Kernell comb. under the management of Harry W. Williams. The comedy of Half-Way-House will conclude each entertainment.

Concert: The Nevada Concert co. at Infantry Hall on 15th.

WOONSOCKET.

Music Hall (P. S. Luce, manager): Pembroke's Dramatic co. played a three nights' engagement, opening 4th, to very poor business even at low prices. Fair co. John S. Murphy in Kerry Gow, 12th; Lester and Allen. 16th: Over the Garden Wall, 23d.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (John E. Owens, manager): Emma Abbott's Grand English Opera co. opened 1st for one week, presenting Traviata, Sonnambula, Lucia, Mignon, Linda, Bohemian Girl and The Mikado. The last-named was repeated by request at Saturday matinee to a literally packed house. The co. is the strongest seen here in years, and includes such artists as Laura Bellini, Annandale, Pruette, Broderick, Michelena and Montegriffo. The operas were each well rendered, correctly put on and handsomely costumed. The engagement proved one of the most successful ever played at this house.

Items: Clara Louise Kellogg appeared in concert at Artillery Hall 4th. The programme included thirteen choice selections of vocal and instrumental music. As Miss Kellogg was playing against Abbott, who presented Mignon, her strongest opera, the same night, the audience was not as large as Miss Kellogg would otherwise have had. One of the special features of the concert was the performance of Ollie Forbett on the violin.

COLUMBIA.

Grand Opera House (Eugene Cramer, manager): Clara Louise Kellogg sang in grand concert 2d to a good and appreciative audience. Miss Kellogg was the recipient of many encores. Pauline Montegriffo has a rich contralto voice. She was received with great applause, and seemed to be the favorite with the audience. Ollie Forbett, violiniste, added much to the performance. For one of her age, she far excels anyone we have had the pleasure of hearing.

TENNESSEE.

MEMPHIS.

Leubries Theatre (Joseph Brooks, manager): Despite the stormy weather Aimee drew good houses to see her in Divorcons, 1st; Mam'zelle 2d, closing her engagement, by general request, with Divorcons. Roland Reed in Humbug, 4th and 5th. Closed the week with his ever welcome Cheek.

KNOXVILLE.

Staub's New Opera House (Fritz Staub, proprietor): Rag Baby came 4th and 5th, to fair house. Marion Elmore filled the part of Venis to perfection and her dancing was fine.

NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): W. J. Scanlan, with fine support, played to crowded houses 1st, 2d and 3d. Aimee failed to reach here, owing to a snow storm, until 5th; consequently played to light audiences.

CHATTANOOGA.

James Hall (Stoops Brothers, managers): Rag Baby co. filled their return date 2d; good house. W. J. Scanlan presented Shane-na-Lawn 4th to a good audience.

TEXAS.

GALVESTON.

Tremont Opera House (L. H. Greenwall, manager): Oliver Byron began a four nights' engagement Jan. 31, presenting his new play The Inside Track to a $700 house. In the part of Harry Denbigh Mr. Byron is at home and was the recipient of much applause. Kate Byron shared the honors, and as Jerry Twaddie made a pronounced hit. The support was excellent, special mention being due to Dickie Delaro and Charles Willard. Play repeated 1st and at matinee 3d to large houses. Across the Continent, 2d and 3d, but owing to its having been seen here quite often before, did not draw so well. Annie Pixley, 10th, 11th and 12th.

Harmony Hall: A co. styled the Boston Museum played a week's engagement, opening Jan. 25, in Only a Woman's Heart, East Lynne, Hazel Kirke, Border Life, Diamond Necklace and Divorce constituted the bill for the rest of the week. Owing to scant prices, business was good. Raw co.

Items: J. H. Alliger, business manager for Oliver Byron, reports good business all along and informs me that Mr. Byron has booked with us for next season.

DALLAS.

Dallas Opera House (Trezevant and Greenwall, managers): Patti Rose gave three performances Jan. 29 and 30, presenting Zip and Bob to good houses. Would have drawn much better but for the weather.

Coming: The favorite Annie Pixley, 19th and 20th; Bidwell's stock co., 22d, 23d and 24th.

AUSTIN.

Millett's Opera House (C. T. Millett, manager): Oliver Byron played Jan. 29 and 30 matinee in Inside Track to good business. Fine performance and splendid co. Byron is a big favorite here. Dan Sully's Corner Grocery, 2d and 3d, to poor business. Many thought it another version of Peck's Bad Boy and therefore did not attend; but those present were delighted with play and co.

SAN ANTONIO.

Turner Opera House (Ernest Rische, manager): Dan Sully's Corner Grocery had fair business Jan. 31 and 1st. Annie Pixley, 12th and 13th; W. J. Scanlan, 27th and 28th.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): The Home Dramatic Club repeated Confusion to very fair audiences Jan. 29, 30—three performances. The disagreeable weather had a depressing effect on the attendance, but not on the audience, who heartily applauded the performance.

VERMONT.

BURLINGTON.

Association Rink: Brennan's Star Theatre co., two weeks, opening Jan. 25, to good houses. The acting was good, and in some parts drew forth rounds of applause.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): John T. Raymond 1st, played The Magistrate to a house packed with the wealth and beauty of this "burg." James O'Neill in Monte Cristo, despite the unfavorable weather, played to good houses 2d and 3d. No play has ever been better enacted nor better mounted in this city than Monte Cristo. Rhea appeared 4th, 5th and 6th, with a fine co., in The Power of Love, A Dangerous Game, Pygmalion and Galatea, and for the first time in this city, The Country Girl, in which Rhea first assumed the character of Peggy Thrift. Closing her engagement in the latter named comedy, Rhea took the advantage of displaying her eminent qualities as a comedienne. In the leading role her acting was finished and effective, full of grace and humor. She was ably supported by George F. Learock, R. G. Moody, Adelaide Fitz Allen and Julia Wheeler. The latter lady, as Alithea, in The Country Girl, having the opportunity gave a fine interpretation of the character, and proved herself in every respect a true artiste. Among the co. was a face and form that recalled to many of the audience days long gone by. Time has dealt gently with her. Ella Wrenn will never be forgotten by the habitues of what was once known as the Old Marshall Theatre, which stood upon the site of the present Temple of the Muses. Pair of Kids co. 11th, 12th, 13th.

Mozart Academy of Music (Herzog and Co., lessees): Henry Chanfrau in Kit, proved the strongest attraction yet presented at this house. Ethel Tucker in Quena, 9th, for the week. The Mozart Association will produce the opera of Robin Hood 8th.

ALEXANDRIA.

Lannon's Opera House (C. J. W. Summers and Co., managers): The National Ideal Opera co. 1st, 2d and were to have played 3d, but owing to the great depth of the snow determined to cancel that date. The only redeeming feature of this co. was Bessie Grey who possesses a remarkably sweet soprano voice. Kittie Rhoades played the remainder of the week to good business. One of the cutest little actresses it has ever been my fortune to see. Her rendition of Galatea was faultless. Her manager, Mr. Ward, thinks The Mirror a great paper.

LYNCHBURG.

Opera House (Simpson and Dawson, managers): Rhea in A Dangerous Game 2d, to good business. The 3d brought Raymond in The Magistrate and a tremendous snow storm—the snow being an outside attraction in no way connected with the house, which was comfortably filled notwithstanding.

STAUNTON.

Mlle. Rhea supported by George F. Learock and a superb co. delighted a large audience in A Dangerous Game 1st. Tony Denier's Humpty Dumpty troupe gave a good show to a good house 3d.

FREDERICKSBURG.

Henry Chanfrau appeared in Kit 1st to good business. After Dark co. 16th.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Aphrodite was presented 2d and 3d. three performances, to small audiences. Effie Ellsler 15th, 16th; Bella Moore 19th, 20th.

Academy of Music (Charles Shay, manager): The Stranglers of Paris last week and did a good business. Audience pleased very much. Breadwinner co. 15th, week.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): The houses that greeted J. K. Emmet 1st, 2d, 3d, bore witness that he has lost none of his old-time popularity. Fritz in Ireland was presented. Emmet has surrounded himself with a very good company, and sings and dances with his usual ability. The Redmund-Barry comb. opened in the Midnight Marriage 4th. This play has been presented here before, and has been fully commented upon in these columns. Mr. Redmund and Mrs. Barry are competent actors, and gave an excellent performance of the play. Support good. Clio week of 8th.

New Academy (Jacob Litt, manager): Rose Coghlan opened a four nights' engagement in Our Joan 1st. This was the first appearance of Miss Coghlan in the city, and it is to be regretted that she did not receive a better reception. Miss Coghlan's audiences, though small, were very appreciative, and she was repeatedly called before the curtain. She gave a strong, womanly personation of the hardy light-house girl, and made many friends. Miss Coghlan is a very fine-looking woman, and acts with great expression. Our Joan, while a good enough sort of a play, does not give Miss Coghlan much of an opportunity to display her ability. The Idol of the Hour was presented 4th. It is much better suited to Miss Coghlan than Joan. Of the support, Mr. Coulter might throw a little more life into the part of Arthur Meredith, as might also Mr. Graham into that of Captain Brandon. With these exceptions the support is excellent. Jeffreys Lewis made her first appearance in this city in some years in Forget-Me-Not, opening 5th. While we cannot particularly admire Miss Lewis' selections, there is no denying the fact that she personates an adventuress to the life. Her exit in the last act, while the man who has sworn to take her life stands with his back, unconscious who it is, is as fine piece of acting as we have ever seen, and leaves Miss Lewis completely exhausted. The support is excellent, but worthy of particular mention is Harry Mainhall as Sir Horace Welby and Charlotte Tittel as Alice Verney. Miss Tittel is a young Californian girl, and gives promise of something excellent in the future. Michael Strogoff 11th. Carlton Opera co., return engagement, 14th.

Items: At Slensby's the usual variety bill is the attraction throughout the week.—M. B. Curtis is booked at the Grand Opera House for April.—Manager Marsh, of the Grand, notified Rose Coghlan's manager that he was expecting them to fill the dates booked at his house in April.—Both Miss Coghlan and Miss Lewis displayed excellent wardrobes.—Mordaunt's Children's Mikado co. is booked at the Grand for three nights, opening 19th.—Louise Sylvester in A Hot Time is an early attraction at the Grand.—The Redmund-Barry co. is rehearsing a new drama for production 15th. Will not give the name just at present.

MADISON.

Turner Hall (Cornelius and Officer, managers): A. P. Wilber's co. week of 1st in The Danites, East Lynne, Esmeralda, Queen's Evidence, Fanchon and A Wife's Honor. Panic prices.

CANADA.

OTTAWA.

Grand Opera House (John Ferguson, manager): George C. Miln 1st, 2d and 3d to small houses. His efforts were worthy of better patronage.

Royal Theatre (J. H. Gilmour, manager): Gibson and Ryan comb. 1st and 2d to full houses. Gilmour's comb. in The Silver King week of 8th.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): As predicted, the week's business of The Mikado was enormous. The houses were crowded to the doors at every performance. Mary Beebe as Yum-Yum, Marie Stone as Pitti-Sing, J. W. Herbert as Ko-Ko, Roy Stainton as Nanki-Poo, and N. S. Burnham as the Mikado, were exceedingly successful in their respective roles. The scenery and costumes were magnificent, and exceeded any similar production in this respect.

Horticultural Pavilion: The Nevada concert 1st, was attended by a large audience.

Items: The Mikado co. will play a return engagement next month.—The Devil's Auction will appear at the Grand week of 15th.—The city authorities have refused to grant a license to Lessee Tucke, of the People's Theatre, and the house will be closed.—The attendance at The Mikado from outside places was very large, and between marking off seats by telegram and looking after the interests of own people, Manager Sheppard was a very busy man.

WINNIPEG.

Princess Opera House (C. W. Sharp, manager): W. H. Lytell and co. presented Michael Strogoff to good houses week of 1st. On 5th one of the horses fell through the trap fifteen feet below, but luckily escaped injury. Youth was to be presented 8th, 9th and 10th, and Around the World in Eighty Days remainder of week. Lytell takes a benefit on 12th.

Item: Will H. Donnelly has arrived from New York and has assumed the business management of the Princess. He seems to understand his duties, and has already made a host of friends. He desired to be remembered to The Mirror.

CHATHAM.

Grand Opera House (Peter Rutherford, manager): Return of Dark Days co. (Palser's) 3d and 4th to rather small houses. On both nights the thermometer registered twelve below zero. The co. has been weakened since its first appearance. Miss Sheridan, the leading lady, has left. Stetson's Mikado co. 12th.

BROCKVILLE.

Grand Opera House (Dan Derbyshire, manager): Haverly's Minstrels 3d to a crowded house. Audience delighted.

HAMILTON.

Grand Opera House (T. Reche, manager): The Sorcerer was produced here for the first time 3d and 4th, and received a most flattering reception, the receipts for the two nights being fully $1,600. Mr. Warrington as J. Wellington Wells was capital and was vociferously applauded. Dark Days played a return engagement 5th and 6th, doing a fair business at advanced prices. Mr. Speakman made a very favorable impression as Sir Melvin Ferrin.

Item: Haverly's Minstrels were restrained from giving their burlesque on The Mikado here last week. The rush for the Mikado seats when the place was opened was tremendous, every seat being sold inside of two hours. They return 26th and 27th.

LONDON.

Grand Opera House (C. A. Shaw, manager): Prof. Bristol's Equescurriculum all last week to crowded houses. Audiences well pleased.

MONTREAL.

Academy of Music (Henry Thomas, manager). Haverly's Minstrels appeared 4th, 5th and 6th. Standing-room at a premium at every performance.

Lyceum Theatre (J. H. Gilmour & Co., managers): Youth was the opening attraction 1st, and ran all week to large business. The play was put on in first-rate style by the Gilmour co. Edith Sinclair Comedy co. in A Box of Cash, 8th, week.

Theatre Royal (Jacobs and Sparrow, managers): A Brave Woman, with James Hardie and Sara von Leer, week of 1st. The play was put on in fine style. Crowded houses nightly. Fannie Louise Buckingham 8th, week.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

A Brave Woman Co.: Newark, N. Y., 11; Owego, 12; Sandusky, O., 13; Chicago, 22, week.

Arne Walker Co.: Mansfield, O., 12, 13.

Aimee: New Orleans, 15, week; Macon, Ga., 22; Savannah, 23, 24; Jacksonville, 25; Charleston, 26, 27; Lynchburg, Va., March 1; Richmond, 2, 3, 4; Norfolk, 5, 6.

Allen O. Meyers: Lancaster, O., 18.

Abbey's Uncle Tom: New Castle, Pa., 11; Beaver Falls, 12; New Brighton, 13.

Annie Pixley: Galveston, Tex., 10 to 13; Austin, 15, 16; Waco, 17; Fort Worth, 18; Dallas, 19, 20; Memphis, Tenn., 25, 26, 27; Nashville, March 1, 2, 3; Quincy, Ill., 15.

Argonauts of '49: Wheeling, W. Va., 8, week; Troy, 15, week; Montreal, 22, week; Syracuse, N. Y., March 1, week.

Agnes Wallace and Sam B. Villa: Ilion, N. Y., 11, 12, 13; Utica, 15, week.

Aphrodite Co.: Washington, 8, week; Baltimore, 15, week.

Adelaide Moore: Ottumwa, Ia., 11; Burlington, 12; Galesburg, 13; N. Y. City, 15, week; Philadelphia, 22, week; Pittsburg, March 1, week; Brooklyn, 8, week; Brooklyn, E. D., 15, week; Boston, 22, week.

After Dark Co.: Baltimore, 8, week.

Adamless Eden Co.: Rochester, N. Y., 8, week; Newark, N. J., 15, week.

Ada Gray: Boston, 8, two weeks; Albany, 22, 23, 24; Syracuse, 25, 26, 27; Rochester, March 1, 2, 3; Buffalo, 4, 5, 6.

Arthur Rehan's Co.: Indianapolis, 11, 12, 13; St. Louis, 15, week.

Atkinson-Cook Co.: Lancaster, Pa., 8, week; Wilmington, Del., 15, week; Harrisburg, Pa., 22, week; Springfield, Mass., March 1; Boston, 8, week.

Alice Harrison: Portland, Ore., 8, week; Seattle, 15, 16; Laconia, 17; Victoria, 18, 19, 20; Sacramento, Cal., 27; Kansas City, March 4, 5, 6; St. Louis, 8, week

Alone in London Co.: Cleveland, 11, 12, 13; Pittsburg, 15, week; Baltimore, 22, week.

Artzberger Dramatic Co.: Parkers, 12, 15, 16; Petrolia, 17, 18, 19.

Bella Moore: Renovo, Pa., 11; Bellefonte, 12; Bristow, 13; Clearfield, 15; Tyrone, 16; Altoona, 17; Johnstown, 18, Irwin, 19; Wheeling, W. Va., 20.

Bartley Campbell's White Slave Co.: Philadelphia, 8, week; N. Y. City, 15, two weeks; Brooklyn, E. D., March 1, week.

Bartley Campbell's Siberia Co.: Pottsville, Pa., 11; Shenandoah, 12; Pittston, 13; Cortland, N. Y., 15; Elmira, 16; Scranton, Pa., 17, 18; Williamsport, 19; Harrisburg, 20; Harlem, N. Y., 22, week.

Bartley Campbell's Clio Co.: Milwaukee, Wis., 8, week; Chicago, 15, two weeks; Detroit, March 1, week.

Bartley Campbell's Paquita: Chicago, 8, week.

Breyer Comedy Co.: Rockford, Ill., 8, week; Nova Springs, 15, week; Osage City, 22, week; Mitchell, March 1, week.

Baker and Farron: St. Louis, 8, week; Alton, Ill., 15; Louisiana, Mo., 16; Hannibal, 17; Keokuk, Ia., 18; Burlington, 19; Quincy, Ill., 20; Chicago, 22, week.

Blackmail Co.: Harlem, 8, week; Boston, 15, week.

Bunch of Keys Co.: Philadelphia, 8, week; New York, 15, week; Boston, 22, week.

Buffalo Bill Comb.: Omaha, Neb. 11, 12; Council Bluffs, 13; Columbus, 16; Grand Island, 17; Hastings, 18; Kearney, 19; North Platte, 20; Denver, 22, week.

Bayse Comedy Co.: Joliet, Ill., 22, week.

Bert's Dramatic Co.: Sacramento, Cal., 8, three weeks.

Breadwinner Co.: Johnstown, Pa., 13; Wheeling, W. Va., 15, week; Columbus, O., 22, week; Mansfield, March 1, 2.

Bennett-Matlack Co.: Lawrence, Mass., 8, week; Toledo, O., 25, week.

Black Flag Co.: Detroit, Mich., 12, 13.

Bidwell's Stock Co.: St. Louis, 8, week; Little Rock, Ark., 15, 16; Hot Springs, 17; Texarkana, Tex., 18; Sherman, 19; Forth Worth, 20; Dallas, 22, 23, 24; Waco, 25; Austin, 26, 27; Galveston, March, 1, 2, 3; Houston, 4, 5, 6; New Orleans, 8, two weeks.

Claire Scott: New Haven, Ct., 8, week; Boston, 15, week.

Cora Van Tassel: Versailles, Ky., 8, week; Danville, 15, week.

C. W. Couldock: Williamsburg, N. Y., 8, week.

Crossen's Banker's Daughter Co.: N. Y. City, 8, week; Boston, 15, week; Providence, 22, week.

Clara Morris: N. Y. City, 8, week; Baltimore, 15, week; Elmira, N. Y., 23; Binghamton, 24; Buffalo, 25, 26, 27; N. Y. City, March 1, week.

Charlotte Thompsoon: Fort Worth, 23, 24.

Charles Thornton: Cleveland, 15, week.

Carrie Swain: N. Y. City, 8, two weeks.

Dion Boucicault: Boston, 1, four weeks.

D. E. Bandmann: Rochester, 8, week; Lockport, 15, 16, 17; Jamestown, 18, 19, 20; Mansfield, O., 22, week.

Dalys' Vacation Co.: Lowell, Mass., 13; Newburyport, 15; Portsmouth, N. H., 16; Exeter, 17; Biddeford, Me., 18; Portland, 19, 20.

Denman Thompson: Naugatuck, Ct., 11; New Haven, 12, 13; Chicopee, Mass., 15; Orange 16; Fitchburg, 17; Milford, 18: Worcester 19, 20; Boston, 22, week.

Devil's Auction: Kingston, Ont., 11, 12; Belleville, 13: Toronto, 15, week; Hamilton, 23; St. Catherines, 24; Brantford, 25; London, 26, 27; Port Huron, Mich., March 1; East Saginaw, Grand Rapids, 4, 5; Kalamazoo, 6.

Dan Sully's Corner Grocery: Texarkana, Ark., 11; Hot Springs, 12; Little Rock, 13; Chicago, 15, week.

Dan Sully's Corner Grocery No. 2: Auburn, N. Y., 11; Oneida, 12; Rome, 13; Saratoga, 15, 16; Schenectady, 16; Hudson, 18; Rondout, 20; Poughkeepsie, 22; Newburg, 23.

Danites: Philadelphia, 1, two weeks.

Dominick Murray: Columbus, 8, week.

Effie Ellsler: Youngstown, O., 11; Akron, 12; Canton, 13; Wheeling, W. Va., 15, 16; Lancaster, O., 17; Zanesville, 18, 19; Sandusky, 20; Cleveland, 22, week; Philadelphia, March 1, week.

Edwin Booth: N. Y. City, 1, four weeks; Philadelphia; March 1, two weeks.

Edwin Stuart Co.: Des Moines, 1, two weeks.

Egbert's Dramatic Co.: Grand Rapids, Mich., 8, week.

Edwin Arden's Co.: Cincinnati, 8, week; Indianapolis, Ind., 15, week; Louisville, 22, week; St. Louis, March 1, week.

Evans and Hoey: Denver, 8, week; Cheyenne, 15; Salt Lake, 18, 19, 20; San Francisco, 22, three weeks

Edith Sinclair Comedy Co: Montreal, 8, week.

Ethel Tucker: Richmond, Va., 9 to 13; Baltimore, 15, week.

Evonia Gaintz Co.: Clyde, N. Y., 12; Palmyra, 13; Lyons, 15; Newark, 16; Syracuse, 17, 18; Rome, 19; Amsterdam, 20; Gloversville, 22; Schenectady, 22; Troy, 24, 25; Albany, 26, 27.

Ezra Kendall: Richmond, 11, 12, 13; Norfolk, 15, 16.

Esmeralda Co.: Toledo, O., 15, week; Cleveland 22, week; Cincinnati, March 1, week; Indianapolis 8, week; Columbus, 15 week.

Fanny Davenport: New Orleans, 8 week; Mobile, Ala., 15; Birmingham, 16; Columbia, Tenn., 17; Nashville, 18, 19, 20; Cincincinati, 22, week.

Fantasma Co.: Chicago, 1, two weeks; San Francisco, 22.

Fred. Bryton: Terre Haute, Ind., 11; Danville, Ill, 12; Logansport, Ind., 13; Lima, O., 15; Kenton, 16; Zanesville, 17; McKeesport 18; Unionport, 19; Johnston, 20; Akron, 22; Meadville, Pa., 23; Oil City, 24; Warren, 25; Bradford, 26; Hornellsville 27.

Florences (Mr. and Mrs.): St. Paul, Minn., 11, 12, 13; Minneapolis, 18, 19, 20; Stillwater, 22; La Crosse, Wis., 23; Oshkosh, 24; Milwaukee, 25, 26, 27.

Frank Mayo: Haverhill, Mass., 12, 13; Portland, Me., 15, 16, 17; Lewiston, 18; Bangor, 19, 20.

Fred. Warde: Brooklyn, 8, week; N. Y. City, 15, week.

Forresters: Canandaigua, N. Y., 8, week; Lyons, 15, week.

Fun on the Bristol: Lima, O., 15.

Frank Frayne: Springfield, O., 12, 13.

Felix Vincent's Co.: Omaha, 1, two weeks.

Francis Labadie: Detroit, 8, week.

Floy Crowell; Lancaster, Pa., 8, week; Wilmington, Del., 15, week.

Galley Slave Co.: Brooklyn, 8, week.

George C. Miln: Chatham, N. B., 11; Newcastle, 12; Moncton, 13; Halifax, 15, week; Amherst, 22; Moncton, 24; St. John, 25, 26; Hamton, 27; Fredericton, March 1; Bangor, Me., 2, 3; Augusta, 4; Portland, 5, 6

Grace Hawthorne: Los Angeles, Cal., 8, week; San Diego, 15, 16, 17; Riverside, 18; San Bernardino, 19, 20.

Grath's Eloped with a Circus Co.: New York, March 1.

Gus Williams: New York 8, week; Jersey City, 15, 16, 17; Easton, Pa., 18; New Brunswick, N. J., 19; Paterson, 20; Williamsburg, 22, week.

Gold King Co.: Buffalo, 8, week; New Haven, 15, week; Harlem, 22, week; Williamsburg, March 1, week; Albany, 8, week.

Georgie Hamlin Dramatic Co.: Trenton, Mo., 15, week; Maysville, 22, week.

Harrigan's Tourists: Altoona, Pa., 15.

Henry Chanfrau: Washington, 8, week; Buffalo, 15, week.

Hazel Kirke: Chicago, 8, week.

In the Ranks Co.: Brooklyn, 1, two weeks.

Ivy Leaf Co.: Reading, Pa., 12, 13; Philadelphia, 15, week.

James O'Neill's Monte Cristo Co.: Boston, 8, two weeks; Providence, 22, 23, 24.

Jeffreys Lewis Co.: Chicago, 8, week.

Janauschek: Richmond, Ind., 11; Terre Haute, 12; Evansville, 13; St. Louis, 15, week; Columbia, Tenn., 26.

Joseph Murphy: Pittston, Pa., 11; Scranton, 12, 13; Brooklyn, 15, week; Philadelphia, March 1, week.

John S. Murphy: Woonsocket, R. I., 12.

John T. Raymond: Savannah, Ga., 11; Macon, 12; Atlanta, 13; Birmingham, Ala., 14; Selma, 15.

John Dillon: Galesburg, Ill., 10, 11; Lewiston, 12, 13; Peoria, 16.

J. K. Emmet: Moline, Ill., 11, 12; Waterloo, Ia., 13; Minneapolis, Minn., 15, 16, 17; St. Paul, 18, 19, 20; Marshalltown, Ia., 22; Des Moines, 23; Ft. Dodge, 24; Sioux City, 25; Omaha, Neb., 26; Lincoln, 26; Kansas City, March 1 to 4; Sedalia, Mo., 5, 6; Quincy, Ill., 17.

John A. Stevens: Brooklyn, 8, week.

J. B. Polk: Chicago, 8, week; St. Louis, 15, week; Hamilton, O., 22; Dayton, 23; Springfield, 24; Zanesville, 25; Wheeling, W. Va., 26, 27.

John W. Ransone: Indianapolis, 1, week.

Jacques Kruger: Kansas City, 11, 12, 13.

Joseph Proctor: Cleveland, 8, week; Chicago, 15, week.

J. H. Keane: Toledo, 8, week.

Janish: New Orleans, 8, two weeks; Memphis, Tenn., 22, week; Chicago, March 1, week; Louisville, Ky., 8, week.

James Owen O'Conor: Columbia, Pa., 11, 12; Hanover, 13; Frederick Md., 15; 16, 17; Hagerstown, 18, 19; Chambersburg, Pa., 20; Carlisle, 22; Huntington, 23, 24; Tyrone, 25.

Katherine Rogers: Norristown, Pa., 8, week; Reading, 15, week.

Kate Castleton: Jersey City, 11, 12, 13; Trenton, 17.

Kittie Rhoades: Culpepper, Va., 11, 12, 13; Luray, 15, 16, 17; Front Royal, 18, 19, 20; Winchester, 22, week.

Katie Putnam: Charleston, 10, 11; Augusta, Ga., 12; Macon, 13; Jacksonville, Fla., 15, 16.

Kindergarden Co.: Utica, 8, week; Ansonia, Ct., 15; Waterbury, 16.

Kate Claxton: Newark, N. J., 11, 12, 13; Harlem, N. Y., 15; week; Pittsburg, 22, week.

Kiralfys' Spectacular Co.: San Francisco, 1, four weeks; Chicago, March, 15, six weeks.

Kiralfys' Ratcatcher Co.: Providence, Feb. 8, week; Philadelphia, 15, two weeks.

Lawrence Barrett: N. Y. City, 1, four weeks; Baltimore, March 1, week; Washington, 8, two weeks.

Lizzie Evans: North Attleboro, Mass., 11; Worcester, 12, 13; Waltham, 15; New Bedford, 16; Woonsocket, R. I., 17; Brockton, Mass., 18; Plymouth, 19; Salem, 22; Newburyport, 27.

Lillian Lewis: Syracuse. 8. week; Glen's Falls, 15; St. Albans, Vt., 16; Malone, N. Y., 17; Ogdensburg, 18; Rome, 19.

Lillie Hinton: Sharon, Pa., 11, 12, 13.

Lotta: St. Louis, 8, week; Nashville, Tenn., 15, 16, 17; Memphis, 18, 19, 20.

Lewis Morrison: Canon City, Col., 11; Pueblo, 12, 13; Colorado Springs, 15; Greeley, 16; Fort Collins, 17; Central City, 18; Idaho Springs, 19; Georgetown, 20; Denver, 22, week.

Lester-Williams-Yeamans Co.: Franklin, Pa., 11; Erie, 12: Oil City, 13.

Louis Aldrich (My Partner): Harlem, 8, week; Philadelphia, 15, week; N. Y. City, 22, week; Marlboro, Mass., March 1; Haverhill, 2; Fitchburg, 3; Attleboro, 4; Brockton, 5; Lynn, 6; Boston, 15, week.

Little's World Co.: Albany, 8, week.

Louise Arnot Co.: Williamsport, Pa., 11, 12, 13.

Lilian Olcott: Boulder, Col., 11; Greeley, 12; Cheyenne, Wy., 13; Council Bluffs, 15, 16; Quincy, Ill., 26, 27.

Lydia Thompson: Boston, 22, week.

Lottie Church: Buffalo, 15, week.

Louise Pomeroy: Philadelphia, 8, week; Washington, 15, week; Richmond, Va., 22, week.

Lizzie May Ulmer: Montreal, 8, week; New York, 15, week; Buffalo, 22, week; Cleveland, March 1, week.

Louise Sylvester: Kankakee, Ill., 11; Valparaiso, Ind., 12; Aurora, Ill., 13; Milwaukee, 14, 15, 16; Kenosha, Wis., 17; Fort Wayne, Ind., 19; Mansfield, O., 20; Cleveland, 22, 23, 24; St. Louis, March 1, week.

Margaret Mather: Brooklyn, 8. week; Brooklyn, E. D., 15, week; Providence, 22, week.

Mary Anderson: Detroit, 11, 12, 13; Louisville, 18, 19, 20; Pittsburg, 22, week.

Mr. and Mrs. George S. Knight: Syracuse, 11, 12, 13; Woonsocket, R. I., 23.

Modjeska: Philadelphia, 1, two weeks; Brooklyn, 15, week.

Milton Nobles: Philadelphia, 8, week.

Minnie Maddern: Chicago, 8, week; Ann Arbor, Mich., 15; East Saginaw, 16, 17; Flint, 18; Jackson, 19, 20; Lansing, 22; Battle Creek, 23; Grand Rapids, 24, 25; South Bend, 26; Fort Wayne, Ind., 27.

Mestayer-Vaughn We, Us & Co.: Toledo, O., 11; Jackson, Mich., 12; Kalamazoo, 13; Chicago, 15, week; Logansport, Ind., 22; Sandusky, 24; Lima, O., 25; Akron, 26; Youngstown, 27; New York, March 1, three weeks; Washington, 22, week; Philadelphia. 29 week.

M. B. Curtis: Fort Worth, Tex., 11; Dallas, 12, 13; Sherman, 15, Paris, 16; Texarkana, 17; Hot Springs, Ark., 18; Ltttle Rock, 19, 20; Springfield,

22; Fort Scott, 23; Sedalia, Mo., 24; Atchison, 25; Kansas City, 26, 27.
MICHAEL STROGOFF Co.: Milwaukee, 11, 12, 13.
MORA Co.: North Adams, Mass., 8, week.
MYRA GOODWIN: Merrimac, Mass., 12; Amesbury, 13.
MAY BLOSSOM Co.: Macon, Ga., 11; Savannah, 12, 13; Augusta, 15, 16.
MAGGIE MITCHELL: Grand Island, Neb., 11; Hastings, 12; Lincoln, 13; Atchison, Kas., 15; Topeka, 16; Lawrence, 17; Leavenworth, 18; St. Joe, Mo., 19, 20; Omaha, 22; Council Bluffs, 23; Sioux City, 24; Minneapolis, 25 to 27; St. Paul, March 1, week; Chicago, 8, week.
MATTIE VICKERS: Hornellsville, N. Y., 13; Olean, 15; Bradford, 16; Salamanca, 17; Warren, 18; Sheffield, 19; Ashtabula, O., 20.
MURRAY AND MURPHY: Pittsburg, 8, week; Cleveland, 15, week; Chicago, 22, week.
MINER'S SILVER KING Co. (Mack and Bangs): Pine Bluff, Ark., 11; Little Rock, 12, 13; Memphis, Tenn., 15, 16, 17; Quincy, Ill., 22; St. Joe, Mo., 25, 26.
MAUDE ATKINSON: Bloomington, Ill., 15, week; Quincy, March, 3, 4.
MUGGS' LANDING: Gloversville, N. Y., 11; Utica, 12, 13; Philadelphia, 15, week.
N. S. WOOD: Chicago 8, week.
NEIL BURGESS: Fall River, Mass., 11; Newport, R. I., 12; Westerly, 13; New London, Ct., 15; Meriden, 16; Hartford, 17; Holyoke, Mass., 18; Greenfield, 19; Brattleboro, Vt., 20; Bellows Falls, 22; Rutland, 23; Montpelier, 24; St. Albans, 25; Burlington, 26; Saratoga, N. Y., 27.
NELLIE BOYD Co: Quincy, Ill., 13; Springfield, 16.
NEWELL-FIELDING Co.: Englewood, Ill., 8, week; Galesburg, 15, week.
NOBODY'S CLAIM Co.: Troy, 8, week; Montreal, 15, week; Erie, Pa., 22, week; Pittsburg, March 1, week; Cincinnati, 8, week; Louisville, 15, week; Chicago, 22, week.
ONLY A FARMER'S DAUGHTER Co. (Blanche Curtisse): New Orleans, 8, week; Greenville, Ala., 15; Columbus, Ga., 16; Macon, 17; Americus, 18; Albany, 19; Thomasville, 20; Bainbridge, 22; Tallahasee, Fla., 23; Monticello, 24; Lake City, 25; Jacksonville, 26, 27; St. Augustine, March 1, 2; Palatka, 3; Sanford, 4; Enterprise, 5.
OLIVER BYRON: New Orleans, 8, week; Natchez, Miss., 15, 16; Vicksburg, 17, 18; Jackson, 19; Meridian, 20; Pensacola, Fla., 22; Mobile, Ala., 23, 24; Columbus, Ga., 25; Macon, 26, 27; Savannah, March, 1, 2; Charleston, 3, 4; Augusta, Ga., 5; Athens, 6; Atlanta, 8, 9; Knoxville, Tenn., 10; Lynchburg, 11; Richmond, 12; Philadelphia, 15, week.
ONLY A WOMAN'S HEART Co.: Austin, Tex., 8, week; Fort Worth, 15, week; Dallas, 22, week; Little Rock, Ark., 28, week.
PRIVATE SECRETARY AND PROFESSOR Co. (W. H. Gillette): Philadelphia, 8, week; Brooklyn, 15, week; Washington, 22, week; Boston, March 1, two weeks.
PEMBROKE'S DANITES Co.: Gloucester, Mass., 11, 12, 13; Fitchburg, 15, 16, 17; Concord, N. H., 18, 19, 20; Lowell, Mass., 22, 23, 24; Biddeford, Me., 25, 26, 27; Portsmouth, N. H., March 1, 2, 3; Nashua, 4, 5, 6; New Bedford, Mass., 11, 12, 13.
PARTNER'S IN CRIME Co.: Wappingers Falls, N. Y., 12; Ansonia, Ct., 13; South Norwalk, 15; New London, 16, 17; Meriden, 18, 19; Flushing, N. Y., 20; Brooklyn, 22, week.
PAVEMENTS OF PARIS Co.: Buffalo, 8, week.
PRISONER FOR LIFE Co.: Washington, 8, week; Newark, N. J., 15, week; Philadelphia, 22, week; Paterson, N. J., March 1, week; Jersey City, 8, week; New York, 15, week.
PATTI-ROSA: Sedalia, Mo., 13; St. Louis, 15, week; Belleville, Ill., 23; Springfield, 24; Lafayette, Ind., 26; Kankakee, Ill., 27; Chicago, March 1, week.
PECK'S BAD BOY Co. No. 1. Troy, N. Y., 11, 12, 13.
PECK'S BAD BOY Co.: Chicago, 8, week; Cincinnati, 15, week.
PAULINE MARKHAM: Syracuse, 15, week.
ROSINA VOKES: Buffalo, 8, week.
ROLAND REED: Bloomington, Ill., 11; Quincy, 12; Springfield, 13; Indianapolis, 15, week; Cincinnati, 22, week; Chicago, March 1, week.
ROSE LEVERE: Palmyra, N. Y., 11; Lyons, 12; Geneva, 13; Scranton, Pa., 15; Allentown, 16, 17, 18.
ROBSON AND CRANE: Chicago, 8, week; St. Louis, Mo., 15, week; St. Joseph, 22; Omaha, 25.
ROSE COGHLAN: Baltimore, 8, week; Washington, 15, week; Richmond, Va., 22, 23; Lynchburg, 24; Columbia, 25; Savannah, 26, 27.
RENTFROW'S PATHFINDERS: Abiline, Kas., 11, Salina, Mich., 12; Minneapolis, Minn., 13; Beloit, Wis., 15; Concordia, Kas., 16; Clyde, 17; Hutchinson, 18.
RHEA: Baltimore, 8, week; Charleston, S. C., 15, 16; Savannah, 17, 18; Jacksonville, Fla., 19, 20; Augusta, Ga., 22, 23; Atlanta, 24, 25; Montgomery, 26; Selma, 27; Mobile, 28; New Orleans, March 1, week.
RAJAH: Providence, 12, 13.
ROMANY RYE Co.: Detroit, 8, week; Toronto, 15, week; New York, 22, week.
REDMUND-BARRY Co: Chicago, 8, week; Danville, Ill., 15, 16, 17; Springfield, 18, 19; Terre Haute, 20; Cincinnati, 22, week.
RAG BABY Co. (Western): Cleveland, 8, week; Pittsburg, 15, week; Philadelphia, 22, week; New York, March 1, week.
RAG BABY Co. (Eastern-Southern): St. Louis, 8, week; Plattsmouth, Neb., 13; Sioux City, Ia., 15; Fort Dodge, 16; Waterloo, 17; Marshalltown, 18; Des Moines, 19, 20.
SOL SMITH RUSSELL: Waterbury, Ct., 11; Hartford, 12; Meriden, 13; New Haven, 15; Springfield, Mass., 16; Worcester, 17; Chelsea, 18.
SHADOWS OF A GREAT CITY: Fort Wayne, Ind., 10, 11; Lafayette, 12, 13; Chicago, 15, two weeks.
SALSBURY'S TROUBADOURS: N. Y. City, 15, week.
SALVINI: San Francisco, 8, two weeks; San Jose, Cal., 22; Sacramento, 23; Salt Lake, 26; Denver, March 1, 2, 3; Kansas City, 5.
STAFFORD FOSTER: St. Johnsbury, Vt., 11; Portland, Me., 22, 23; Lewiston, 24, 25; Bangor, 26, 27; Halifax, N. S., March 1, week.
STRANGLERS OF PARIS: Louisville, 8, week; Cincinnati, 15, week; Pittsburg, 22, week; Baltimore, March 1, week.
SKATING RINK Co. (Nat Goodwin): N. Y. City, 8, week; Washington, 15, week; Pittsburg, 22, week.
SKIPPED BY THE LIGHT OF THE MOON: Cincinnati, 8, week; Cleveland, 15, week; Milwaukee, 22, week.
SKIPPED BY THE LIGHT OF THE MOON (Fowler and Warmington's Co.): Decatur, Ill., 11; Springfield, 12; Streator, 13; Clinton, Ia., 20.
STORM-BEATEN Co.: Louisville, 8, week; Cincinnati, 15, week.
STANDARD DRAMATIC Co.: Bath, N. Y., 11, 12, 13; Hornellsville, 15, week; Jamestown, 22, week.
STREETS OF NEW YORK Co. Brooklyn, 8, week; New Haven, Ct., 15 to 18; Hartford, 19; Springfield, 20; Albany, 22, week; Rochester, N. Y., March 1, week.
SILVER SPUR Co.: St. Louis, 8, week; Wheeling, W. Va., 15, week; Chicago, 22, week.
SWITZER'S COMEDY Co.: Sullivan, Ill., 8, week; Mattoon, 15, week.
TIN SOLDIER Co.: Chicago, 8, week.
TWO JOHNS Co.: Huntington, Ill., 11; Mechanicsburg, 12; Middletown, O., 13; Cincinnati, 15, week.
TAVERNIER Co.: Battle Creek, Mich., 8, week; Port Huron, 15, two weeks; Monroe, March, 1, two weeks.
ULLIE AKERSTROM: Norwich, Ct., 8, two weeks.
W. J. SCANLAN: Pensacola, Fla., 11; Mobile, Ala., 12, 13; New Orleans, 15, week; Galveston, Tex., 22, 23, 24; Houston, 25, 26; San Antonio, 27, 28; March 1, 2; Waco, 3; Fort Worth, 4; Dallas, 5, 6.
WALLICK'S BANDIT KING Co.: N. Y. City 8, week; Brooklyn, E. D., 15 week; Trenton, N. J., 22.
WAGES OF SIN Co.: Philadelphia, 8, week; Williamsport, Pa., 16.
WAITE COMEDY Co.: Chambersburg, Pa., 11, 12, 13; York, 15, week.
WATSON-McDOWELL WRINKLES Co.: Chambersburg, Pa., 11, 12, 13; York, 15, week.
WIFE'S HONOR Co.: Pittsburg, 8, week; Cincinnati, 22 to 27; Louisville, March 1, week.
W. H. LYTELL'S Co.: Burlington, Ia., 8, week; Davenport, 15, week.
YOUNG MRS. WINTHROP Co.: Oswego, N. Y., 11; Cortland, 12; Binghamton, 13; Troy, 15, week; Montreal, 22, week.
ZOZO Co.: Cedar Rapids, 10, 11; Dubuque, 12, 13; Chicago, 15, week; Milwaukee 22, week; Chicago, March 1, week.

OPERA AND CONCERT COMPANIES.

ACADEMY OPERA Co.: Washington, 8, week; Baltimore, 15, week; Henderson, Ky., 23.
ARIONS: Waverly, Ia., 11, 22, 13; Osage 15, 16, 17; Charles City 18, 19, 20; Decorah, 22, 23, 24; McGregor, 25, 26, 27.
AMERICAN OPERA Co.: Columbus, Ga., 11; Montgomery, 12; Selma, Ala., 13.
BENNETT AND MOULTON'S Co. A: Dayton, O., 10 to 20; Indianapolis, 22, week.
BENNETT AND MOULTON'S Co. B.: New Haven, 8, week; Fall River, Mass., 15, week.
BYRON OPERA Co.: Montgomery, Ala., 22, week.
BOSTON IDEALS: Boston 8, two weeks.
CLARA LOUISE KELLOGG CONCERT Co.: Augusta, Ga., 11; Atlanta, 12; Huntsville, Ala., 17.
CARLETON OPERA Co.: Cincinnati, 8, week; Chicago, 15, week.
CORINNE MERRIEMAKERS: Syracuse, N. Y., 8, week.
DUFF'S MIKADO Co.: Pittsburg, 8, week. Buffalo, 15, week; Louisville, 22, week; Chicago, March 1, week.
EMMA ABBOTT OPERA Co: Charleston, S. C., 11, 12, 13; Philadelphia, 15, week; Allentown, Pa., 22, 23, 24.
EMMA NEVADA CONCERTS: New Haven, Ct., 11; Fall River, 13; Providence, 15.
FORD'S OPERA Co.: Memphis, 8, week; Chillicothe, O., 20.
HUNGARIAN GYPSY BAND: Canandaigua, N. Y., 13.
HARRIS OPERA Co.: Flint, Mich., 8, week; Bay City, 15, week; E. Saginaw, 22, week.
JUVENILE MIKADO Co.: Minneapolis, 11, 12, 13; Stillwater, 15; Chippewa Falls, 16; Eau Claire, Wis., 17; Madison, 18; Milwaukee, 19, 20.
JUDIC: New Orleans, 15, two weeks; St. Louis, March 1, week; Baltimore, 8 to 10; Washington, 11 to 13.
LITTLE TYCOON: Philadelphia, 8—indefinite.
LELAND OPERA Co.: Crestline, O., 11; Mt. Vernon, 12; Mt. Gilead, 13; Newark, 15; Xenia, 16; Chillicothe, 17.
MENDELSSOHN QUINTETTE CLUB: Elkhart, Ind., 11; Valparaiso, 12; Racine, Wis., 13.
MORDAUNT'S JUVENILE MIKADO Co.: Minneapolis, 11, 12, 13.
MILAN OPERA Co.: San Francisco, 8, three weeks.
McCAULL'S OPERA Co.: Chicago, 8, week; Cincinnati, 15, week.
McCAULL'S MIKADO Co.: Brooklyn, 8, week.
MAPLESON OPERA Co.: Chicago, 8, two weeks.
NORMAN OPERA Co.; Altoona, Pa., 18.
NATIONAL IDEAL OPERA Co.: Brooklyn, E. D., 15, week; Paterson, N. J., 22.
PYKE'S MIKADO Co. Rockford, Ill., 11, 12, 13.
REINHART OPERA Co.. Corry, Pa., 8, week; Meadville, 15, week.
STARR'S OPERA Co.: Flint, Mich., 8, week; Bay City, 15, week; E. Saginaw, 22, week; Detroit, March 1, week.
STETSON'S MIKADO Co.: St. Thomas, Ont., 11, Chatham, 12; Lindsay, 13; Otttawa, 22, 23, 24; Hamilton, 26, 27.
SMITH'S BELL-RINGERS: Wellington, Kas., 10, 11; Winfield, 12, 13; Arkansas City, 15; Wichita, 16, 18; Cherry Vale, 19, 20; Oswego, 21, 22; Columbus, 23, 24, 25; Galena, Ill., 26, 27; Joplin, Mo., 1, 2, 3; Little Rock, 15, week.
STETSON'S MIKADO Co. No. 2: Northampton, Mass., 11; Holyoke, 12; Pittsfield, 13; Burlington, Vt., 15, 16, 17; Haverhill, Mass., 18; Manchester, N. H., 19.
TEMPLETON'S MIKADO Co.: Brooklyn, 15, week: Newark, N. J., 22, week, New York, March 1, week; Harlem, 8, week.
WILBUR OPERA Co.: Cincinnati, 8, week; Louisville, 15, week; Indianapolis, 22, week.

MINSTREL COMPANIES.

BARLOW-WILSON: Oswego, N. Y., 13.
CHARLEY REED'S: Sacramento 11, 12, 13; Red Bluff, 15; Chico, 16; Marysville, 17; Woodland, 18; Stockton, 19; Oakland, 20.
DUPREZ AND BENEDICT: Wheeling, W. Va., 8, week; Mansfield, O., 17.
HI HENRY'S: Skowhegan, Me., 11.
HAVERLY'S: Chelsea, Mass., 11; Salem, 12; Lynn, 13; Lawrence, 15; Haverhill, 16; Manchester, N. H., 17; Lowell, Mass., 18; Waltham, 19.
HAVERLY'S HOME: Sheboygan Wis., 11; Fond du Lac, 12; Janesville, 13; Chicago, 15, week.
LESTER AND ALLEN'S: Westerly, R. I., 11; Providence, 15, week; Woonsocket, 16.
MCNISH, JOHNSON AND SLAVIN'S: Marshalltown, Ia., 11; Des Moines, 12; Omaha, Neb., 13; Denver, 15, week; Salt Lake City, 22 week; San Francisco, 29, three weeks.
MCINTYRE AND HEATH'S: Columbia, Tenn., 11; Huntsville, Ala., 12.
T. P. W.: Boston, 15, week.
WHITMORE AND CLARK'S: Little Falls, N. Y., 11; Herkimer, 12; Frankfort, 13; Waterville, 15; Sherburne, 16; Oxford, 17; Norwich, 18; Cooperstown, 19; Oneonta, 20.
WORLD'S MINSTELS: Paterson, N. J., 15, week.

VARIETY COMPANIES.

ASHTON BROTHERS' Co.: Philadelphia, 8, week.
AUSTRALIAN NOVELTY Co.: St. Louis, 8, week; Chicago, 15, week; Detroit, 22, week.
ALL-STAR SPECIALTY Co.: Pittsburg, 8, week; Baltimore, 15, week; Philadelphia, 22, week; New York, March 1, week.
FOUR EMERALDS: Sioux City, Ia., 8, week; Chicago, 15, week.
FANNY LOUISE BUCKINGHAM: Montreal, 8, week; Boston, 22, week.
FANNY HERRING: Harlem, 8, week; Newark, N. J., 15, week.
GILDAY'S COLLARS AND CUFFS: Akron, O., 11, 12, 13; Cleveland, 15, week; Baltimore, 22, week; Washington, March 1, week; Norfolk, Va., 8, week.
GRAY-STEPHENS Co.: Wilmington, Del., 8, week; Syracuse, N. Y., 15, week; Rochester, 22, week.
HOWARD ATHENÆUM Co: New York, 8, week.
HALLEN AND HART'S Co: New York, 8, week; Brooklyn, E. D., 15, week; New York, 22, week.
IDA SIDDONS BURLESQUE Co.: Milwaukee, 8, week; Pittsburg, 22, week.
KERNELLS' Co.: Providence, 8, week; Philadelphia, 22, week.
LILLIE HALL'S BURLESQUE Co.: Hartford, Ct., 8, week.
LILLIE CLAY: Rochester, N. Y., 8, week; Newark, N. J., 15, week; Providence, 22, week.
LE CLAIR AND RUSSELL: Chicago, 8, four weeks.
LOUISE BUCKINGHAM: Montreal, 8, week; Boston, 22, week.
LANG'S COMEDY COMIQUES: Milwaukee, 8, week.
LITTLE NUGGETS Co.: New Orleans, 15, two weeks.
LEONZO BROS.: Cincinnati, 8, week; Evansville, Ind., 15, week; Buffalo, 22, week; Johnstown, Pa., March 1, week; Pittsburg, 8, week; Baltimore, 15, week: Washington, 22, week.
MOORE, VIVIAN Co.: Amsterdam, N. Y., 11, 12, 13; Johnstown, 15; Gloversville, 16; Fultonville, 17; Fort Plain, 18; Little Falls, 19; Canastota, 20; Rome, 23, 24; Seneca Falls, 25; Waterloo, 26; Geneva, 27.
PAT ROONEY: Cleveland, 8, week; Salamanca, N. Y., 15; Jamestown, 17.
RENTZ-SANTLEY Co.: Baltimore, 8, week; Philadelphia, 15, week.
REILLY AND WOOD'S Co.: Newark, N. J., 15, week; New York City, 22, week.
SUYDAM'S Co.: Brownville, Pa., 10, 11; Uniontown, 12, 13; Columbia, 19, 20.
SILBON Co.: Boston, 8, week.
WINNETT'S EUROPEAN Co.: Newark, N. J., 8, week.

MISCELLANEOUS.

BLIND TOM: Wilmington, Del., 12, 13.
BRISTOL'S EQUESCURRICULUM: Auburn, N. Y., 11, 12, 13; Oswego, 15, week; Watertown, 22, 23, 24; Rome, 25, 26, 27; Utica, March 1, week.
MRS. TOM THUMB: New Haven, 8, week.
PROFESSOR GEORGE BARTHOLOMEW'S EQUINE PARADOX: Peoria, Ill., 8, week; Rock Island, 15, week; Ottumwa, Ia., 22, week; Des Moines, March 1, week; Burlington, 8, week.
PROF. REYNOLDS (Mesmerist): Cleveland, 8, week; Peru, Ind., 15, week; Richmond, 22, week; Vincennes, March, 1, week; Belvedere, Ill., 8, week.
PROFESSOR CROCKER'S EQUIRATIONALS: Ann Arbor, Mich., 12, 13; Grand Rapids, 15, week; Kalamazoo, 22, week; Jackson, March 1, week.

London Gossip.

LONDON, Jan. 20.

The Dramatic Students are now a regular artistic feature in London's numerous admirable institutions. This young and struggling society, despite much discouragement, has succeeded in accomplishing its laudable objects to a considerable degree. It has been the means of bringing gifted artists to the fore in dramatic roles which otherwise in regular theatrical companies they would never have been cast for. That result alone is a consummation most devoutly to be wished. Then the society has presented to the public plays little known to the general theatre-going community. It has been, in short, an unearthing of gems from out of the cobwebs of time and neglect.

At the Court Theatre, last Tuesday, the industrious young students brought out John Dryden's poetic five-act comedy of Secret Love; or, The Maiden Queen. In this selection and in the manner of its presentation the company proved themselves, of a truth, earnest students of dramatic literature. The audience, largely an invited one, included many of the most prominent managers and actors in London, while the journalistic profession was ably represented. Wilson Barrett had a box. Clement Scott devoted a scholarly editorial on Wednesday in the *Telegraph* to the Students, while the able critic of the *Chronicle* gave the Students unstinted praise. In the play three members of the cast made decided hits. First of these was Miss Norreys as Florimel, maid of honor to the Queen of Sicily. This part was originally played by Nell Gwynne. Secret Love was written and first played in London in 1666-7, when Dryden contracted to write three plays a year for the "Merry Monarch." The part of Florimel is a sort of merry Beatrice, and was admirably fitted to saucy comedy-fraught Nell Gwynne. It is therefore all the more to pretty little Miss Norreys' praise to record the fact that she made a most pronounced hit, showing her to be possessed of talent of a very high order. Her managers, Messrs. Cecil and Clayton, are delighted with her performance, and Miss Norreys has every prospect of becoming one of the leading comedy actresses of the English stage. Your correspondent is not at all surprised at this proof of the little lady's genius, as she has always been appreciated by us in America, besides has quietly won golden opinions from her reliable fellow-actors here who are recognized as competent to judge of her merits. As the *Chronicle* truly said: "If Secret Love; or, The Maiden Queen were a modern play, such an embodiment would be likely to make the artistic reputation of the lady, and it must do much to convince Messrs. Cecil and Clayton that in Miss Norreys they possess an actress of remarkable promise. In the last act she danced a jig in boy's clothes with Hayden Coffin, which the audience absolutely insisted on a repetition of."

The second artist to make a hit was this same Hayden Coffin, who made his debut last Summer in Judge Fullerton's son's opera, The Lady of the Locket. Mr. Coffin is an American who has sung his way straight to the hearts of Londoners. He has a fine baritone voice, and knows how to use it. He played Celadon with precisely the proper amount of butterfly manner suited to a gallant of court. Last but not least, Bernard Gould played Philocles with artistic skill and finish. Miss Webster, as the Queen, did admirably, remembering her limited experience on the stage. Lillian Carr, as Sabina, with the song, "Secret Love," was graceful and painstaking. The whole performance showed that it had been very thoroughly rehearsed, and the play was in all respects an intellectual treat to the crowded audience The younger members of dramatic companies are bound to benefit by being members of the Society.

The play of Secret Love is founded on the secret affection of the Queen of Sicily for a gentleman of her court. Hope, despair, jealousy and anger are the conflicting passions forming the keynotes of the story, so to speak. One of the stanch believers in the society from the first has been Henry A. Jones. But then, it goes without saying that Mr. Jones believes in anything which conduces to the benefit of plays or players. This gentleman, by the way, is to have another play presented to an American audience before long. The Lord Chamberlain considers the play too naughty for Londoners, so he refuses to license it. Well, it certainly is no naughtier than Twins. Confussion, Nadjezda, or half a dozen other plays licensed readily by the august censor of critical judgment. Americans are not so thin-skinned and appreciate broad farcical comedy, even though heavily spiced. A prominent American "star" is under treaty for Mr. Jones' latest dramatic production, which, by the way, rejoices in the taking title of Welcome, Little Stranger. The names of the characters are as quaint as those of Dickens' novels and the situations screamingly funny. Some of Mr. Jones' intimate friends say he is as good an actor as he is a writer. In reading his plays aloud he takes each part, tones of voice, gestures and spirit of the thing complete in each detail.

Mr. Jones is not the only manager and author and actor, three in one, in London. We have John Coleman, who is at present largely devoting himself to literary pursuits, and it is not too much to say he is equally great with the pen as he has for years been with the managerial and dramatic profession. Mr. Coleman has a breezy, graceful style of composition peculiarly charming. He makes his literary "points," so to speak, as deftly as an actor makes his stage points before the footlights. His delightful book, "Memoirs of Samuel Phelps," is just published; in fact an early copy lies before me as I write. The book is published simultaneously in America by the Lippincotts of Philadelphia. Mr. Coleman is full of courtly delicacy, a quality which creeps out in his writing in delightful fashion. In his dedication, even, this tendency is shown: "To Esther A. Phelps, in recognition of her lifelong devotion to her father and in memory of the love the author bore him, this book is dedicated New Year's Day, 1886."

All professional people must be glad of an opportunity to add this valuable book to their libraries. In *Temple Bar* is to appear a sketch by Mr. Coleman entitled "Honest Jack Ryder." A resumé of this interesting paper was read by the author before the Junior Garrick Club one evening this week, when it was enthusiastically received and accorded a universal vote of thanks. That veteran playwright, Maddison Morton, has made a London success of his farcical play, Going It. Some day Mr. Morton will be penning his reminiscences, which will touch doubtless on many names made familiar to us by the memories of Mr. Coleman, who has been associated for a score or more of years with the leading lights of the stage and of literature. Speaking of Going It, Mr. Toole was "commanded" on Jan. 8 to play at Sandringham before the Prince and Princess of Wales and other royalties. The occasion was the twenty-second birthday of Prince Albert Victor, who may perchance one day be King of England. The programmes were very quaint, printed on yellow parchment-looking paper, in old English vernacular, the first page being topped by the three royal feathers. These programmes will be regarded one day as curiosities to the collectors of such kind of literary bulletin lore.

Sometimes performances occur not down on the programme lists, however. Such an one took place the other day in a near-by provincial town. Two husbands of two well-known operatic prima donnas were the actors. Leslie Crotty, the husband of the fascinating Georgiana Burns, and Henry Mapleson, the husband of the beautiful Marie Roze, of the Carl Rosa Opera company. Suddenly, without provocation, the impetuous Crotty dealt Mapleson a blow between the eyes in the interval between the acts of the opera on the stage. Mr. Mapleson drew back his arm as though to return the blow, when he abruptly dropped his limb at his side and exclaimed: "No, there are ladies present. Private duels are prohibited; therefore, sir, I will fight a duel with you in the only way allowable to an English gentleman—namely, a duel before a magistrate, to which I shall straightway summon you."

Eloquent though silent applause from ladies, quick curtain; finale not yet announced; further particulars later on. A. W.

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TELEGRAPHIC NEWS.

[SPECIAL TO THE MIRROR.]

TRENTON, N. J., Feb. 9.—W. H. Power's company presented The Ivy Leaf last night. By far the best play of the kind seen here this season. Enthusiastic audience.

NORFOLK, Va., Feb. 10.—The National Ideal Opera company began a week's engagement Monday night, presenting The Mikado. Prices reduced one-half. Attendance fair. All pleased.

BRIDGEPORT, Ct., Feb. 9.—Denman Thompson in Joshua Whitcomb last night. The piece was well acted, but wretchedly mounted.

CHICAGO, Feb. 9.—Minnie Maddern opened in In Spite of All last night at the Standard Theatre to standing-room only.

ROCHESTER, Feb. 10.—Reilly and Wood's Vaudeville company is drawing crowded houses at the Academy. At the Grand Daniel Bandmann is doing first-class in legitimate.

PROVIDENCE, R. I., Feb. 10.—Low's Grand Opera House was well filled Monday night to see The Rajah. The Rat-Catcher at the Providence opened for the week before a fair-sized audience. The Kernells at the Comique opened to the capacity of the house.

BOSTON, Feb. 9.—The Boston Ideal Opera company had a crowded house at the Boston Theatre in The Bohemian Girl. Packed to the ceiling. De Lussan, Huntington and Clark all made hits. Another crowded house at the Boston Museum to see The Jilt. Large houses also at the Globe to see O'Neill in Monte Cristo, Three of a Kind at the Park, Ada Gray in East Lynne at the Bijou; The Mikado at the Hollis Street; variety at the Howard, and Humpty Dumpty at the Windsor.

RICHMOND, Va., Feb. 10.—Tony Denier's Humpty Dumpty in the Wild West opened a two nights' engagement Monday to a full house at the Theatre. The performance passed off smoothly and satisfactorily. The opera of Robin Hood was given under the auspices of Mozart Association at the Academy of Music to a packed house. The best local talent rendered the opera in exquisite style.

LOUISVILLE, Feb. 9.—A disagreeable night, and light openings in consequence. The attractions are Storm-Beaten at Macauley's, A Night Off at the Masonic, Stranglers of Paris at the Museum and variety at the Grand.

PITTSBURG, Feb. 10.—The week opened auspiciously at the various places, and the indications are good for a profitable week's business. At the Opera House Duff's company is singing The Mikado in excellent style to large audiences. Our Irish Visitors, at Library Hall, opened to a large and evidently highly pleased audience. The All Star Specialty combination at the Academy is drawing well, and the romantic drama, A Wife's Honor, is playing to packed houses at Harris'.

CLEVELAND, Feb. 10.—Mary Anderson appeared in Pygmalion and Galatea Monday night at the Euclid, and the house was crowded. Hoyt's Rag Baby had a packed house at the Academy. Joseph Proctor's first appearance here since '69 drew a full house at the People's. Pat Rooney, at the Cleveland, turned many away.

MONTGOMERY, Ala., Feb. 9.—Kersands' Minstrels opened for the week at McDonald's last night to standing-room only.

ALBANY, Feb. 9.—Barlow, Wilson and Rankin's Minstrels drew a big house at the Leland Monday night. The concert by the Nevada company attracted a very large, representative and enthusiastic audience, and was a thorough success. Little's World is doing well at the Museum.

DETROIT, Feb. 10.—We, Us & Co., at the Detroit, opened to splendid business—the best opening night, with one or two exceptions, this season. Company good, and the frolics catch on better than ever. Romany Rye at the Princess Theatre was greeted by a good house.

CINCINNATI, Feb. 10.—Notify railway agents and managers that an impostor is using my name to obtain passes and money. I warn all—unless they know me personally—not to advance anything and to pay no attention to letters signed in my name.

EDWARD L. BLOOM.

LOWELL, Mass., Feb. 9.—A craze here for Mayo's Nordeck. Third engagement just closed; every inch of room occupied; many turned away. Music Hall never contained a more fashionable audience. Mayo re-engaged for Nordeck Feb. 11. PARTRIDGE.

Professional Doings.

—W. H. Southard has joined Power's Ivy Leaf company.

—Newton Beers has left the Stranglers of Paris company.

—Buffalo Bill's company will shortly undertake a Pacific Coast trip.

—Gilmore's Devil's Auction company has opened a Canadian tour.

—Neil Burgess is having rather uphill work in reviving his Widow Bedott.

—W. J. Ferguson has signed with Colonel Sinn to appear in Alone in London.

—Elsie Barnes has returned from the West Indies, where she had gone for her health.

—A. B. Anderson will manage R. L. Downing in his tour with Vantour the Exile.

—J. L. Vincent has been engaged as stage manager for Lawrence Barrett for next season.

—J. F. Ferrall, manager of Tucker Hall at Raleigh, N. C., has open time in February and March.

—Dr. O. C. Farquhar is making a success of his popular-price Bijou Theatre at Zanesville, O. He invites dates for the present and the next season.

—Mary Cahill, a promising young Brooklyn amateur, will join the professional ranks next season.

—J. J. Coleman will manage a Boarding-House company next season. Mr. Stedman will be the star.

—The ticket speculators were sadly "left" during Mary Anderson's engagement in Cincinnati last week.

—The Mikado will be given its first representation in German at the Thalia Theatre on next Friday night.

—Charles Davis, manager of the People's Theatre, has been confined to his bed for almost a week with a severe cold.

—Nina Lansing, who is well up in responsible roles in a score of the best known standard present day dramas, is at liberty.

—Edwin Booth's matinee at the Fifth Avenue last Saturday was the largest ever known in that theatre at regular prices.

—May Wilkes has been engaged to appear in James A. Herne's Minute Men of '76, which begins its season in April.

—Fred. Warde will continue next season under the management of Robert C. Hudson, and time is being rapidly booked.

—Fred. Bock has disbanded his company and closed his season. He is ill, and has retired temporarily for medical treatment.

—Harry Miner last week purchased of William Mestayer all of the scenery of the opera Madam Piper. The sets are quite new.

—Minnie Radcliffe, the pretty and talented ingenue with Mr. and Mrs. Florence, is winning golden opinions from the Western press.

—Henry Greenwall, the Texas manager, has under consideration the forming of a stock company. It would cover a Lone Star circuit.

—After a successful week at the Mt. Morris Theatre, Harlem, Rose Levere has gone on tour in interior New York with Leah the Forsaken.

—Arrangements have been closed with the Star Theatre management by which Dion Boucicault comes to that house with his new comedy, The Jilt, for a season of three weeks, opening March 15.

—The character of Le Blanc in Evangeline at the Fourteenth Street Theatre was taken by George A. Schiller in place of John A. Mackay at last Saturday's matinee. The latter was suffering from a lame back. Mr. Schiller was quite funny in the part.

—The new Opera House at Chippewa, Wis., offers inducements to companies playing the Northwest. It has a commodious stage, 28x62, and a seating capacity of 1,400. Chippewa Falls is on the main line between Chicago and St. Paul, and has a population of 10,000. Messrs. Waterman and Earley manage the house.

—At the Criterion Theatre, Brooklyn, last week, John Templeton's Mikado company played a return engagement to increased receipts. This in competition with the famous McCaull company and the weather. The two matinees drew over $1,100. Altogether, the week exhibited the largest houses yet drawn to the Criterion. A special return date has been arranged for next week.

—One Frederick Bradford recently succeeded in duping a number of young ladies and gentlemen in Springfield, Mass., by an adroitly worded advertisement for dramatic talent. The "dramatic talent" paid $25 each for preliminary instruction, and the sinner silently folded his tent and stole away before the school opened. Bradford is said to be working the game in other cities and under various *aliases*. When last heard from he was in Brooklyn.

—A funny story comes from Denver. P. T. Hughes, owner of the Academy of Music, engaged William T. Howard as manager. Mr. Howard was in San Francisco at the time, and he wired his terms—"$35 and expenses in transit." Mr. Hughes construed this to mean $35 a month, and Mr. Howard was compelled to sue him. The Court decided that $35 a week was the proper interpretation, and Mr. Hughes settled on that basis. Mr. Hughes was paying his theatre sweeper $30 a month.

—By arrangements made about two months ago, but which were only made public a few days ago, the partnership existing for the past four years between Messrs. Poole and Gilmore, lessees of Niblo's Garden, is to be dissolved at the expiration of the present lease, in August. Ed. Gilmore is to remain as sole manager. He will open his season with a three weeks run of Around the World in Eighty Days. He has taken a new lease of the theatre for three years. Mr. Poole has in contemplation the building of an uptown theatre for foreign stars.

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Amateur Notes.

The Histrionic Association of Bridgeport gave a performance on last Friday evening at St. John's Hall. The opening piece was the farce Sudden Thoughts, which was given by a large cast. Following this the two-act comedy of Checkmate was given. The Philharmonic Club furnished the music, and a large audience liberally rewarded the efforts of the Society.

On Friday evening last the Histrionic Dramatic Association of Brooklyn, E. D., gave a pleasing entertainment at Turn Hall to a large house. The plays presented were the one-act farcical comedy, A Missing Link; an original drama in five acts written for the company by Eva Belmont, and entitled The Gypsy; or, The Stolen Heiress, and the one-act play, Stage Struck; or, The Crushed Tragedian. Following the performance a reception was held.

The Amateur Comedy Club on Saturday evening gave a very creditable performance at the University Club Theatre for the benefit of the House of the Holy Comforter. The plays presented were the comedietta, A Misunderstanding, an adaptation from the Hungarian by Mrs. Walter Andrews, who appeared in the leading role, and Peacock's Holiday, a farcical comedy by Herman C. Merivale. Nearly every one of the company was presented with handsome floral emblems, and in the main their efforts deserved commendation. Mrs. Andrews looked lovely and acted with grace, and exercised considerable judgment in places where her part might easily have been overacted. She was well supported by Cornelia Van Auken, Frederick Welks and Everett J. Wendell. In the second play the honors were evenly divided between Miss Van Auken, Kate Brady, who was both graceful and charming, and T. Vernon. Among the others deserving of praise were Robert Sturgis, H. Chauncey, Jr., Elisha Dyer, Edward P. Sperry and Alexander T. Mason. The scenery was picturesque, while the costumes were both pretty and appropriate.

On Saturday evening last the committee appointed by the Amateur League to complete the arrangements for tendering to Dr. R. H. L. Waters the complimentary benefit which that gentleman so richly deserves for the work he has done for amateurdom for several years, met at the Hotel Hungaria and arranged a programme that is certain to draw one of the largest houses that has ever been known to an amateur performance. Among the organizations represented were the League, the Garrick, the Bulwer, the Greenwich and other societies, both from this city, Brooklyn and Jersey City. G. S. Whitson was appointed chairman, N. L. Niver business manager, J. R. Tiers secretary, and Dr. W. Schomover treasurer. The entertainment is to take place on the evening of Tuesday, March 9, at the Lexington Avenue Opera House, and will be followed by a reception. It will open with the one-act comedy by J. R. Planche entitled Faint Heart Ne'er Won Fair Lady; a scene from The Mikado, through the courtesy of T. J. Burton, President of the Greenwich; two acts from London Assurance, several vocal numbers by the New York Maennerchor Society, and parts of Acts II., III. and IV. of The Merchant of Venice, in the cast of which it is intended to have at least one representative of all the New York, Brooklyn and Jersey City Dramatic Clubs. On Friday evening, Feb. 26, there will be an auction sale of boxes at the Hotel Hungaria in Union Square.

Eichberg's tuneful Spanish opera, The Doctor of Alcantara, will be presented for the first time by amateurs at the Lexington Avenue Opera House this evening by the Greenwich Amateur Opera company. The cast will be as follows: Doctor Paracelsus, Eugene Clarke; Senor Balthazar, M. M. Cooper; Carlos, George C. Pearce; Perez, A. C. Metz; Sancho, C. N. Graves; Don Pomposo, Charles A. Heizel; Donna Lucretia, Mrs. C. R. Griggs; Donna Isabella, Nina Douglas, and Inez, a maid-of-all-work, Miss H. M. O'Keeffe. The performance will doubtless be well attended, as the Greenwich is fast earning a reputation for honest thorough work.

On Saturday night the Junior Club will give a theatrical performance at the University Club Theatre for the benefit of St. Mary's Free Hospital for Children. The programme is a most interesting one, and the entertainment will doubtless be well attended.

A number of society ladies have arranged for a series of French comediettas to be given during Lent at the University Club Theatre under the direction of Mlle. Colonna d'Istria. These *soirees theatriques* will begin at 8:30 P. M., and end at 10:30, and have been arranged as follows: Saturday, March 13, Le Post Scriptum, by E. Augier, and La Goutte d'Eau, by J. Normand; Saturday, March 27, Le Feu au Convent, by H. Barrière, and La Souris, by Des Roseaux, and Saturday, April 10, La Cigale Chez les Fourmis, by E. Labiche, and a second performance of Le Post-Scriptum.

Preparations have finally been concluded for the benefit performance for the Home for Friendless Girls at Charleston, S. C., which is to take place under the direction of B. R. Throckmorton, the well-known amateur, at "The Barnard," No. 239 East Fourteenth street, on Thursday next, Feb. 18. The performance will consist of two one act plays, in which Mr. Throckmorton, Bertha Frobisher, Emma Sweeney and others are to be seen. Between the plays the following artists, furnished through the kindness of A. E. Sumner, will appear: Belle Cole, soprano; Worden D. Loutrel, tenor; Signor Ramon Aquabella, accompanist, and Joseph W. Frankel, elocutionist. Following the performance there will be a reception and supper. Tickets are being rapidly sold by subscription to residents from the South, and are also to be had at "The Barnard."

A dramatic entertainment will be given at the Barnard, No. 239 East Fourteenth street, shortly in aid of the Confederate Home for Girls, Charleston, S. C. B. R. Throckmorton, of the Amateur League, is the leading spirit, which will doubtless prove successful.

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